CATALOGUE
OF
SCULPTURE
AT
WOBURN ABBEY

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IN THE COLLECTION OF

HIS GRACE THE DUKE OF BEDFORD

BY

A. H. SMITH, M.A., F.S.A.

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INTRODUCTION

THE SCULPTURE GALLERY at Woburn Abbey was built in the year 1789 from designs by the architect Henry Holland (see his bust, no. 184). It was originally intended for a conservatory, and was converted to its present purpose in the year 1820, when the floor was paved with Devonshire marble. It measures 138 feet in length, 25 feet in breadth, and 22 feet 7 inches in height. "In the centre of the building are eight magnificent columns, supporting a dome; each column consists of one entire shaft; they are all ancient and were discovered in excavations made at Rome, by the late Mr. Brand of the Hoo. Two of them are of Breccia Africana, two of a variegated kind of Alabaster, two of Cipollino marble and two of Bigio. Their white marble capitals are antique and were discovered in the same excavations: they are of a very rich composite order" (*Engravings*, Plate III).

The gallery is a symmetrical structure. In a niche at one side of the central dome is the Lante vase. At the East and West ends are respectively the Temple of Liberty, which contains the busts of Charles James Fox and his friends, and the Temple of the Graces, which contains Canova's famous group (no. 199).

The collection of ancient and modern sculptures which

are the principal contents of the gallery, was formed for the most part by John, sixth Duke of Bedford, who succeeded his brother in 1802, and carried out his plan for the Temple of Liberty.

The Duke visited Italy in 1815. Among the fruits of this expedition, the most important were the six large reliefs from the Aldobrandini Villa at Frascati. Other purchases were made in Italy and England. Thus one sarcophagus (no. 10) and the Lante Vase had been purchased at the sale of Lord Cawdor's collection (A.D. 1800).

A few specimens had been acquired long before by the art-loving Marquis of Tavistock (see nos. 54, 120).

The modern sculpture by Thorwaldsen, Chantrey, Flaxman and Westmacott was for the most part executed for the Duke. Canova was a guest at the Abbey, and is believed to have assisted in the formation and arrangement of the collection.

The sculptures were rearranged and renumbered in 1900. According to the present system, the antiquities are for the most part collected at the East end of the gallery, and the modern sculptures at the West end. The central bay contains examples of both classes. The large reliefs, however, upon the wall and the sculptures of the Temple of Liberty have not been changed, and so do not conform to this arrangement. Exigencies of space have also made it necessary to place a few of the smaller antiquities in the West half of the gallery.

The principal sculptures in the collection were published in line engravings (by Corbould and Moses) in the sumptuous volume *Outline Engravings and Descriptions of the Woburn Abbey Marbles*, folio, 1822, (quoted in this book as *Engravings*). Most of the illustrations are repeated in the present work, on a reduced scale. The letterpress was by Dr. Philip Hunt, at one time the chaplain to Lord Elgin, when British Ambassador at Constantinople. An abbreviated *Catalogue of the Marbles, Bronzes, Terracotte, and Casts, &c. in the Sculpture Gallery at Woburn Abbey* was issued in 1828, and again with a new numbering and various additions in 1867 and 1890.

The antique portion of the collection was elaborately described by Prof. Adolf Michaelis, in his *Ancient Marbles in Great Britain* (Cambridge, 1882) pp. 721–753. The numbering of Prof. Michaelis, to whose work the present catalogue is much indebted, is the same as that of the

Catalogues of 1867 and 1890. For other accounts of the collection as a whole, cf. Waagen, *Treasures of Art in Great Britain*, III. pp. 463, 467, etc.; Conze, *Archaeologischer Anzeiger*, 1864, p. 211; Michaelis, *Archaeologische Zeitung* 1874, p. 68. A view of the Gallery, with its sculptures is shown in Robinson's *Vitruvius Britannicus: History of Woburn Abbey* (London, 1833), pl. 6 (dated 1827). Several of the sculptures are discussed by Prof. Bernoulli, *Roemische Ikonographie* (Berlin and Stuttgart 1882–1894); by C. Robert, *Die antiken Sarkophagreliefs* (Berlin, 1890, etc.), and by Prof. A. Furtwaengler, *Ueber Statuenkopieen im Alterthum* in the *Abhandlungen der k. bayerischen Akad. der Wissenschaften*, I. cl., vol. xx., p. 527.

CATALOGUE

1. PENELOPE, with the bow of Odysseus (Fig. 1). She is seated pensively with the bow on her knees, in the armoury of Odysseus, where we see much armour and other precious things (Hom. *Od.* XXI., 9-12). Before she took out the bow from the armoury, whither she had been followed by her maids, Homer tells that she sat there for a while, with the bow upon her knees, and wept over it (Hom. *Od.* XXI. 55, 56).

The relief is signed *Chantrey sc.* : *1828.*

Height 5 ft 10 in. *Engravings*, Pl. 30. Old no. 53.

2. STATUE OF VENUS, WITH A SHELL. A marble statuette of a figure seated on the ground, supported on her left arm, with a shell in her right hand.

Height 1 ft. 10 in. Old no. 168.

3. FRAGMENT OF AN INSCRIBED TOMBSTONE, discovered in 1882, covering an old drain in the inner court of Woburn Abbey.

4. STATUE OF SYLVIA. A nude female figure is seated on a rock covered by a lion's skin near a stream, decking her hair with roses.

On the plinth is engraved a quotation from Tasso's Aminta (Act 2, Scene 2) in which Daphne relates to Thyrsis how she had seen Sylvia decking herself with flowers, and rejoicing in her beauty.

Signed *Cincinnato Baruzzi f.*

Height 3 ft. 8 in. Old no. 57.

5. Sarcophagus Front, with a scene in the story of Phaedra and Hippolytos (Fig. 2).

Phaedra, wife of Theseus, is confiding to her old nurse the fact of her unlawful love for her stepson Hippolytos.

In the sequel, she falsely accused him to her husband; he

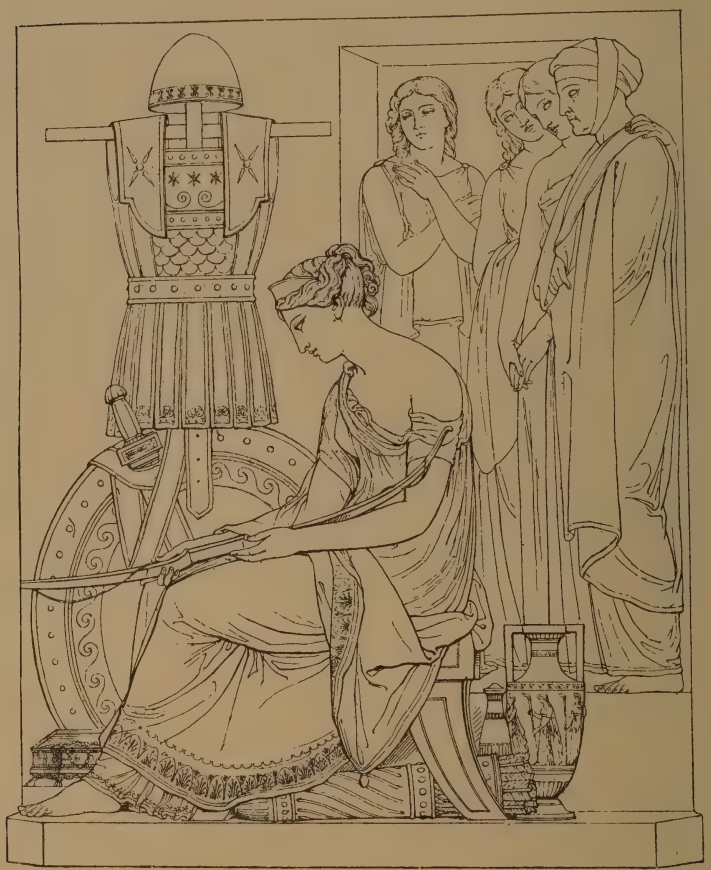

Fig. 1. No. 1.

was slain by Poseidon, at the invocation of Theseus, and Phaedra, when her crime was discovered, made away with herself.

The relief is composed of two nearly equal parts, which were formerly separate. It is probable that the two parts

ought to be reversed, so that Phaedra and her maids near the right of the relief would be looking towards Hippolytos and his companions. As at present arranged the composition has no unity.

The description, however, follows the present arrangement of the slabs.

Near the left is the seated figure of Phaedra. She lifts her veil with her left hand, and looks back to the left towards Hippolytos.

She wears a long tunic, girt about the waist, which has slipped off her right shoulder, a mantle which is wrapped round her legs, and a veil. She is supported by two maids. One (*b*) is partially seen behind her to the right. With one hand she raises the veil of Phaedra, and with the other she supports her left elbow. On the left is (*c*) the old nurse, who embraces her mistress, placing a hand on her bosom, while she turns her head anxiously to the left. She wears a long sleeved tunic, a mantle about her legs, and a close-fitting cap. Next on the left is (*d*) a youth, probably one of the companions of Hippolytos (so Prof. Robert; Michaelis takes him for Hippolytos). He also looks back to the left. With his right hand he touches the hilt of his sword. He wears a small cloak, and a sword belt. He should hold a lance in the left hand, but the restorer has made it into a club. This youth looks towards (*e*) a figure on the extreme left, who has been cut in half. He looks to the right. He is probably Hippolytos and it is towards him that the women are looking. He has a cloak over his left shoulder and wrapped about his left arm. On the right of the women (*f*) a youth stands looking to the left and holding the bridle of a horse. The fore-hand and fore-legs are seen below, and the youth and horse together would suitably complete the composition on the right if the two halves of the relief were transposed.

Next on the right we have a group of companions of Hippolytos who should be placed on the left side of the composition, and are for the most part looking towards the right. The first youth from the left (*g*) carries a club in his left hand and has his cloak wrapped about his arm. The next

(*h*) holds the bridle of a horse which is partly seen behind, and holds a lance in lifted right hand. The next figure (*i*) also carries a club and his cloak wrapped about his left arm; he appears to be engaged in conversation with (*k*) the figure on the right who wears his cloak over his shoulders and falling about his back. Between the two figures last described, is another youth partly seen in the background.

Marble. Height 3 ft. 10 in.; length 9 ft. 3 in. Restored: (*a*) Left forearm, right arm and hand, nose; (*b*) nose; (*d*) club, left forearm, part of face; (*f*) right forearm, thighs; (*g*) right arm, left thigh, left forearm, club; (*h*) nose, forefinger, top of lance; (*i*) left hand and club; (*k*) head, right forearm, and hand. The lower half of the left side is very doubtful being either modern or much worked over.

Formerly in the Aldobrandini Villa at Frascati. *Engravings*, pl. 13; Kalkmann, *Arch. Zeit.* 1883, p. 70. Kalkmann suggests the simple transposition of the two halves, as explained above. He adduces a Medici sarcophagus, described by Matz and von Duhn, *Ant. Bildwerke in Rom*, II. p. 265, which is a nearer parallel to our relief, than those cited by Michaelis. (Mich. 58.)

6. Lady Waterford. Bronze statuette of a lady, seated with open book. Inscribed in book:

Louisa Stuart, Marchioness of Waterford, 1885. Signed *J. E. Boehm, R.A. Sculpt. A. Hubert Chaser.*

Height 2 ft. 1½ in. Old no. 260.

7. Cast of a group of Heroic size.—Winged Cupid and Mermaid embracing on a rock covered with seaweed and washed by the waves.

By J. E. Boehm, R.A.

Height 7 ft. 6 in. Old no. 261. Design for a proposed fountain at Woburn Abbey.

8 (and No. 191 opposite). Companion Figures of Batsman and Bowler, by Flaxman. The one is about to deliver an underhand ball, and the other prepares to receive it.

Height 2 ft. 4 in. and 2 ft. 11 in. respectively.

9. Italia. Marble statue, emblematic of the unification of Italy. A half-draped female figure is seated on rocks. About her wrist is a bracelet inscribed ITALIA UNA. She

Fig. 2. No. 5.

examines a coronet, with the arms of the Italian States. The shield of Savoy is in the middle.

Inscribed *A Lord John Russell, Memori della sua nota*, 27 *Ottobre*, 1860, *alcuni Italiani Riconoscenti.*

Signed *Carlo Romano.*

Lord John Russell, in the dispatch to which the inscription refers, declined to associate the British Government with the action of the Governments of Austria, France, Prussia and Russia, by expressing disapproval of the attack by Sardinia upon the Neapolitan and Papal States.

Height 3 ft. 6 in.

10. Sarcophagus Front (Fig. 3), with a triumphal procession of Dionysos and Ariadne, accompanied by a rout of Bacchanals.

Beginning on the right with the head of the procession we have: a Maenad beating an uplifted tambourine, and a second Maenad who was evidently once blowing the double flutes. Her cloak, half falling off, envelopes her legs. Behind her is a girl carrying a large circular vessel on her head and walking as in procession. She has a long tunic, and a shorter upper garment, girt round the waist. A drunken Silenus follows, riding upon his ass, supported on each side by a young Satyr. He has a tambourine in his left hand, and a small wreath in his right. A cloak is thrown loosely over his left arm and about his legs. A panther, crouching beneath the ass, looks upwards. A wineskin lies on the ground between the legs of the Satyr.

The chariot of Dionysos is preceded by a bearded and goat-legged Pan, who is skipping over a wicker basket (*cista*), from under the lid of which a snake is seen emerging. Two lionesses draw the chariot. A winged Cupid playing a lyre is seated on one of them, and a second Cupid seated on the front of the chariot holds the reins. Upon the chariot, which is in the form of a low four-wheeled car, Dionysos reclines at ease, with his right arm over his head, and his left hand on the shoulder of Ariadne who is seated beside him. Dionysos has a loose mantle, an ivy wreath and buskins. The figures that accompany the car are a young Satyr, with

a cloak on his left shoulder; a figure wearing a comic bearded

Fig 3. No. 10.

mask on the head, and some object, perhaps a torch in the

left hand; an old Silenus wildly beating his cymbals, and a bearded Pan with a crooked stick (*pedum*). On the left is a young Satyr, with his right leg lifted, as if supported on a rock, who is looking to the right with hand raised to shade his eyes.

Marble. Height 2 ft.; length 7 ft. 5 in. A part of a figure on the right return is preserved. "This marble was brought by Lord Cawdor from Sicily, where it had been used as the front of a cistern to a public fountain." The surface of the relief has suffered considerably from this circumstance. *Engravings*, Pl. 12. Mich. 61.

11. Bust of Boy, who has been called without reason "Nero."

Height of head 6½ in. Restored: nose and bust. Mich. 64.

12. Bust of a Satyr, with short budding horns, and pointed ears. Probably modern.

Height 11 in. Mich. 179.

13. Bust of Boy, with curly hair.

Height of head 6 in. Restored: bust and nose. Mich. 63.

14. "Bacchus and Ampelus." Young Bacchus, crowned with ivy-wreath, holds up a bunch of grapes in right hand; cup in left hand. A boy Satyr crouches at his feet.

Height 2 ft. 8 in. Old no. 225.

15. Draped Bust of the Duke of Wellington. Signed *J. Francis sc. 1830.*

Old no. 192.

16. Cast of Model for the figure of Lady Waterford (No. 6).

17. The Farnese Flora. Small copy of the statue thus named in the Museum at Naples.

Marble. Height 2 ft. 10 in. Old no. 197.

18. Large Relief (Fig. 4). A lion-headed Gryphon, horned and winged, springs upon a fallen stag. On the left and above, an apple tree with apples. Above, an elaborate moulding.

Bought in 1815, from the Villa Aldobrandini.

Height 3 ft 5 in. ; width 4 ft. 2 in. Restorations few and unimportant. *Engravings*, Pl. 11. Mich. 69.

Fig. 4. No. 18.

19. The Wrath of Achilles (Fig. 5). The maiden Briseis, who had been assigned as a prize to Achilles, was claimed by Agamemnon, who sent the heralds Talthybios and Eurybates to fetch her away from the tent of Achilles. In the relief the heralds lead away the maiden. Patroclos lays his hand on her shoulder. Achilles is seen on the left in an attitude expressive of his agony of mind. (Homer, *Iliad*, I, 345-349.)

> "Patroclus now the unwilling beauty brought;
> She, in soft sorrows, and in pensive thought,
> Pass'd silent, as the heralds held her hand,
> And oft look'd back, slow-moving o'er the strand."
>
> (*Pope's Homer*).

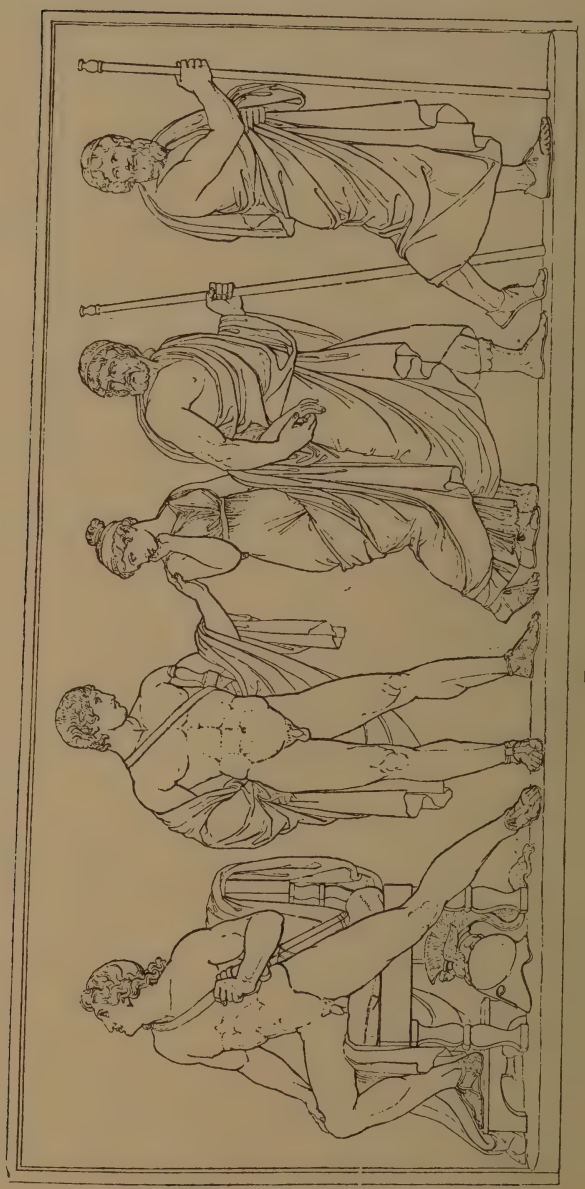

Fig. 5. No. 19.

Composed and executed by Thorwaldsen at Rome, and purchased by the Duke of Bedford in 1815.

Height 3 ft. ½ in.; Length 6 ft. 3 in. Old no. 70.

20. Reduced Marble Copy of the Borghese Hermaphrodite, now in the Louvre.

Length 2 ft. 3½ in. Old no. 73.

21. Plaster model for an Urn, and four mermaids surrounding it with clasped hands; shells below.

By J. E. Boehm, R.A.

Height 2 ft. 7 in.

22. Modern Copy of the Statue of Silenus with the Infant Bacchus. The original (of which there is a full size bronze copy on the Terrace) is in the Louvre.

Height 3 ft. 1 in. Old no. 60.

23. Lion, with left paw resting on a ball. After the antique.

Length 1 ft. 10 in. Old no. 112.

24. Front of a sarcophagus. The Hunt of the Calydonian Boar (Fig. 6).

A monstrous boar was sent by Artemis to ravage Calydon, because Oineus king of Calydon had neglected her worship. It was slain in a great hunt in which Meleager, Atalanta, and many heroes took part.

The relief is divided into two groups, with no very clear dividing line between them. On the left are persons interested in the hunt, and on the right is the actual killing of the boar.

Beginning on the left we have (*a*) Oineus, represented as a bearded figure, standing before an archway. He wears a tunic, girt with a broad band round the waist; a cloak, passing over the left shoulder, and about the legs, and buskins. The hilt of his sword is fashioned as an eagle's head. He carries a long sceptre in his right hand. Next him is (*b*) a youth with a cloak and a spear on his left arm, and a

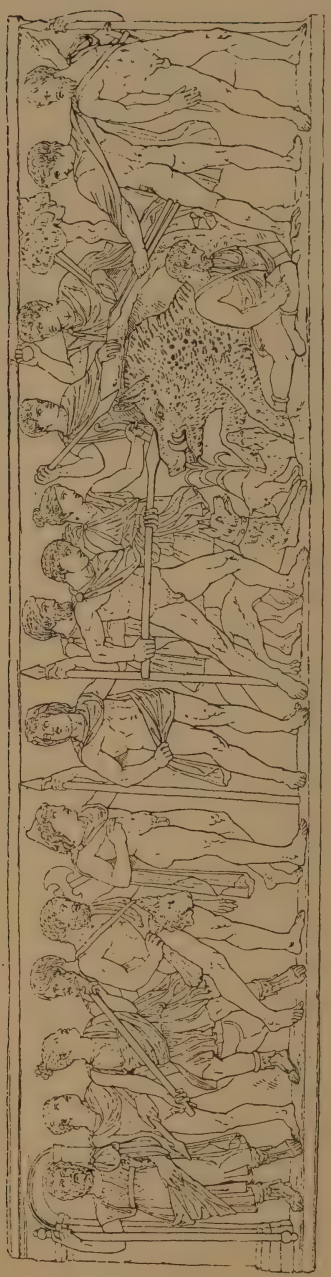

Fig. 6. No. 24.

fillet in his hair. He looks to the right, towards a figure (*c*) of Artemis character who advances to the left, while looking to right. She has a spear in both hands. She wears a short tunic, with her mantle girt about her waist, and buskins. Her hair is brought to a knot at the back of her head. Beside her is a part of her dog. Next on the right in the background is (*d*) a bearded figure looking towards Oineus. Next (*e*) Ankaios advances to the right in form like a Heracles. He also wears the lion's skin of Heracles, instead of his usual bearskin, but he carries his distinctive weapon, a double axe in his left hand. The two Dioscuri (*f*, *g*) stand together, each wearing a peaked cap and small cloak and holding a spear in their left hands.

On the right half of the relief is the scene of the actual combat with the boar. In the background on the left is a figure to the right advancing to the fray (*h*). Next him, and in front of him, Meleager (*i*) presents his spear at

the boar, holding it firmly in both hands. Beside him is Atalanta; her drapery and head-dress is like that of Artemis. She holds out her bow with the left hand, and draws an arrow from her quiver with her right. A dog who has a large collar about his neck is barking at the boar while a second dog seizes its right foreleg. The boar (*l*) comes out from a rocky cave. Near him a wounded man (*m*) is seated on the ground, somewhat in the pose of the so-called "Dying Gladiator" resting his weight on his left arm (Compare No. 181). He wears a tunic, cloak, sword-belt, and boots. Above the line of rocks of the cave we see the upper half of (*n*) a youth in a cloak aiming with his spear and (*o*) a second youth similarly dressed with his right hand raised to throw a stone, and two spears in his left hand. On his right is a tree, and next, with his back turned to the spectator, is (*p*) a youth in a cloak, carrying two spears in his left hand and aiming another with uplifted right hand. On the extreme right is (*q*) a bearded figure standing to the front. He supports himself with the aid of the spear in his left hand; with his right hand he seems to be pressing a wound in his thigh, and meanwhile he looks towards the boar.

Height 1 ft. 9¼ in.; width 7 ft. Restored: (*c*) right hand with spear; (*e*) feet; (*f*) lower part of right leg; (*g*) hand with spear, right knee, left leg; (*h*) upper part of head; (*k*) head; (*l*) left foot; (*n*) right arm, spear, head; (*o*) hand with stone, head; (*p*) left arm, head.

Engravings, Pl. 10; Mich. 81. The origin of the relief is not known, but it is conjectured (Dessau and Michaelis) that it is identical with a relief, which was once inserted in the wall of the great staircase, leading to the church of S. Maria in Araceli, at Rome. (*cf.* Michaelis.)

25. Head of Claudius (?) on a terminal bust. The nose and bust are additions, but the head also appears to be modern.

Height of head 7 in. Bernoulli, *Roemische Ikonographie*, II. 1. p. 340. Mich. 78.

26. Bust of a Roman Lady veiled. The hair is parted in the middle, and brought in rippling waves to each side. The name of Antonia, mother of Germanicus has been suggested

by Bernouilli (in Michaelis's catalogue), but appears to have been abandoned later, since he does not give it in the *Roemische Ikonographie.*

Height 15¾ in. Restored : nose, chin, parts of veil, bust. Mich. 79.

27. Bust of Heracles (Fig. 7). Bearded head, of a massive type, wearing a wreath of poplar.

Height of head 10½ in. New : nose, bust. *Engravings*, Pl. 27, Fig. 1. Mich. 80.

Fig. 7. No. 27.

28. Bust of Napoleon, wearing laurel wreath, and the full imperial robes. By Micali.

Height 2 ft. 3 in. "It is the production of an Italian artist, from a model sent from Paris, and is finished in the most elaborate style. It was originally ordered by one of the Ministers of State of that extraordinary man, previous to his first abdication, and was purchased by the Duke of Bedford in Italy, in the year 1814." (*Engravings.*) Old no. 113.

29. Hercules supporting the globe, which is surmounted by Cupid, armed with sword and helmet. Modern work.

Marble. Height 4 ft. 2 in. Old no. 217.

30. Large Tazza of Breccia Africana. From the Aldobrandini Villa.

Diam. 3 ft. 11½ in. Old no. 72

31. Reduced Copy of an antique Group, of unknown meaning, in the Palace of St. Ildefonso.

Height 3 ft. 1 in. Old no. 83.

32. Front of Sarcophagus. Selene and Endymion (Fig. 8).

As in the case of no. 113 the principal figures are surrounded by a multitude of subordinate and accessory figures who closely fill the whole surface of the relief.

The principal figure is Selene, the moon-goddess (*a*) stepping out of her chariot to meet the sleeping Endymion (*b*). Endymion, half reclined, is seen in the lower right hand corner with his hand raised to the back of his head, an attitude which, so Lucian tells us, was characteristic of him. The head has never been finished but it was apparently the intention of the sculptor to complete it as the portrait of some elderly Roman who may be supposed to have shared the tomb with a spouse whose features and head-dress are represented in the Selene. Endymion wears tunic and cloak and carries in his left hand what were probably two spears now restored as sticks. The figure of Hypnos (Sleep) (*c*) stands over him. He has half closed eyes, a night-bird's wing hangs down from his head and he has butterfly wings on his shoulders. He also wears a small cloak. He holds in his left hand a spray of a plant, not apparently the poppy heads that we should expect. His right hand is restored with a cup, but he should have been shown dropping juices from his horn upon the sleeper. A small Cupid (*d*) standing before him is restored as holding a torch, but he ought rather to be drawing aside the mantle of Endymion. On the left of Hypnos is a second winged youth (*e*) probably Hymenaeus who leads Selene to Endymion, holding up a long torch, and looking back at the goddess. He wears a cloak, and one of the hounds of Endymion is seen between his legs. Selene, in the guise, as already stated, of an

elderly Roman woman, with her hair dressed in the fashion of the beginning of the third century A.D., is stepping down from her chariot towards Endymion. She has a long tunic, with an overlap (*diploidion*) girt at the waist; with both hands she holds her mantle which waves like an arch behind her. Her crescent is seen above her shoulders. Her chariot is decorated with vine-branches and drawn by two prancing horses to the left. A boy (*f*) standing on one of the horses, holds the reins in his left hand and a whip in his right, a second winged boy (*g*) holds the bridle of one of the horses and a restored torch. He is probably Hesper, the evening star who precedes the moon. A large female figure (*h*) (called by Robert "Aura" the air goddess, by Michaelis "Hora") stands before the horses, and holds one of the bridles. She has large wings, a short tunic, with a *diploidion* fastened by a broad sash and high boots.

The subsidiary figures fill the whole of the relief. In the right hand upper corner two half draped Naiads embrace. One (*i*) holds an urn, with her left hand; water flows from it and is lapped by one of the hounds of Endymion. The second (*j*) holds a reed in her left hand. In the right hand lower corner a Cupid (*k*) stands with inverted torch. Next to the Naiads is a small figure of Selene (*l*) as a heavenly body driving her chariot drawn by two cows. Her cloak is waved like that of the principal figure of Selene and she wears a crescent. On the left of the veil of the large Selene is the upper part of a small boy (*m*). A parallel sarcophagus at Naples shows that he ought to be a Cupid holding the veil of Selene.

Next to him is a second youth (*n*) restored with a torch like the Hymenaeus but without wings. He has long flowing hair, and is probably Helios the sun-god, who is here in person, notwithstanding that the time is night, and that Helios (*o*) as a heavenly body is seen immediately to the left, driving his chariot drawn by four horses. Again on the left is a winged Cupid (*p*) with flaming torch.

The remainder of the relief is occupied with a pastoral scene and personifications of nature. A shepherd (*q*) is seated among rocks in the left hand lower corner; he has a short

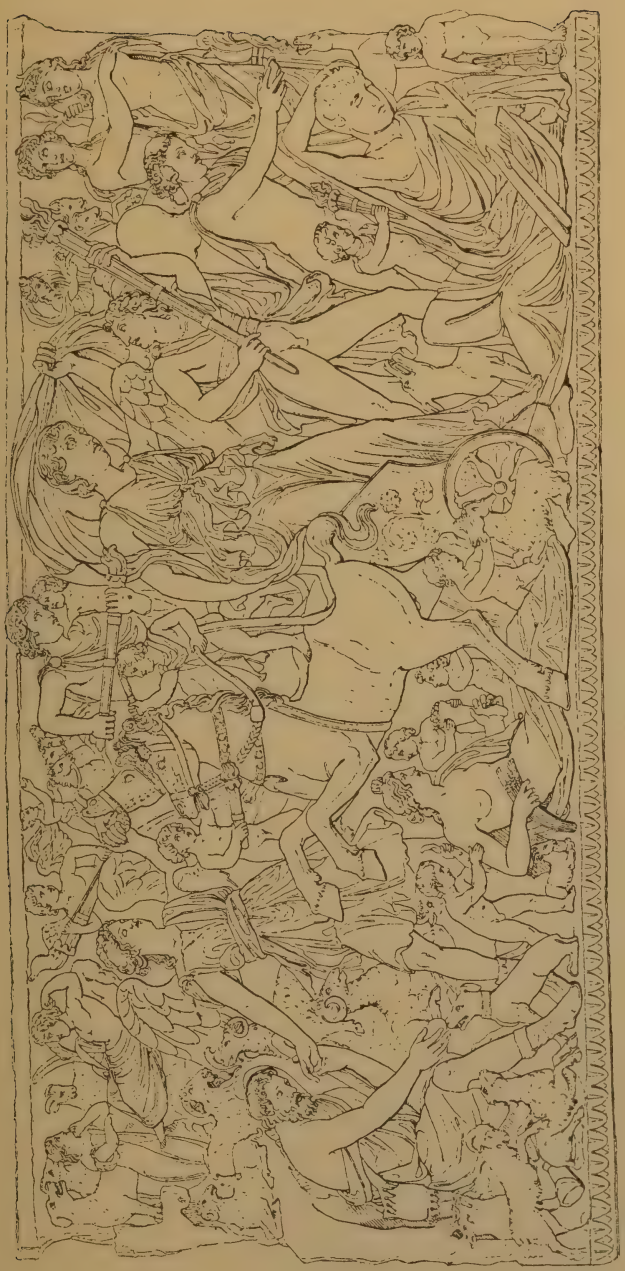

FIG. 8. No. 32.

tunic worn so as to leave the right shoulder bare, and has a wallet slung by his side. He stretches his hand with bread to a dog which puts its paw on his knee; on the ground beside him is a peaked cap. He is surrounded by a flock of sheep and goats, and a cow; a figure in the top corner restored as a dog should be an ox. A mountain god (*r*) (Latmos) reclines half draped in his cloak with a branch in his right hand, and a nymph (*s*) stands near him. Immediately under the horses of Selene is a recumbent figure of Tellus (*t*) (the Earth) partly draped with a mantle. She is restored with ears of corn in her right hand and a small cornucopia in her left but she should have held it in both hands. Four boys play near her who probably represent the four seasons; one plays with a goat, one is holding a plant.

Height 3 ft. 11 in.; length 7 ft. 10 in. Restorations: (*a*) right arm, part of cloak; (*b*) ends of staves; (*c*) right arm, cup; (*d*) head, right arm, torch; (*e*) chin, left arm, middle of torch; (*f*) head, arms, left leg, reins; (*g*) upper part of body, torch, head and legs of near horse, nose of far horse; (*h*) hands, face; (*i*) right arm; (*k*) all except feet and end of torch; (*n*) forearms and torch; (*p*) head, left wing, left arm; (*q*) head, right arm, right leg; (*r*) left arm; (*s*) head, right arm; (*t*) head, ears of wheat, left hand with cornucopia; head, right arm, and left leg of boy on left; right arm of boy on right.

Engravings, Pl. 9; Robert, *Die Antiken Sarkophag-reliefs*, III. Pl. 22, no. 79. An early drawing (from a manuscript in the Coburg collection, of A.D. 1550-1554; published by Robert, *ibidem* no. 79), shows the condition of the relief before it was restored.

This relief was preserved in the middle of the sixteenth century "in the house of Lorenzo Macini," (or Mancini) "near San Marco," at Rome. About the middle of the seventeenth century it was moved to the Aldobrandini Villa at Frascati, whence it was acquired for Woburn in 1815. The restorations, which are later than the time of Zoega (about 1800), belong to the latter period.

33. MODEL for the statue of Elizabeth Sackville West, ninth Duchess of Bedford. By Sir J. E. Boehm, R.A.

(The statue in bronze gilt stands at the end of the walk facing the gallery.)

34. CUPID SLEEPING, with bow and arrows. Modern sculpture.

Length 1ft. 10in. Mich. 82.

35. Cast from the Statue of the Magdalen, by Canova. Kneeling figure of a woman, with drapery tied round her waist with a rope. A skull beside her.

In the Sommariva Gallery, Paris.

Height 3 ft. Old no. 87.

Fig. 9. No. 36.

36. Psyche, with the casket of Venus (Fig. 9). Psyche had been sent with the casket to the infernal regions to beg

of Proserpine a portion of her beauty for Venus. She was charged by Venus not to open the casket, but did so on the return journey, and was overcome by the deep sleep which it contained (Apuleius, *Metamorph.* VI. 121–123). In the statue, she looks round furtively, before opening the casket.

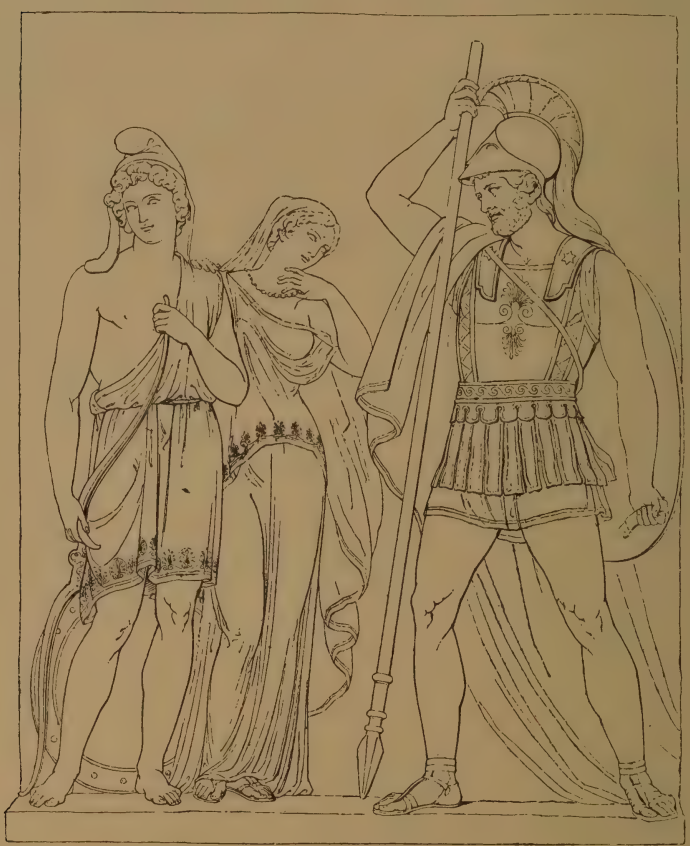

Fig. 10. No. 39.

Signed *Richard Westmacott, R.A.* Purchased by the Duke of Bedford before it was finished, in 1822.

Height 3 ft. 10½ in. *Engravings*, Pls. 35, 36. Old no. 90.

37. Eight Ancient Columns of Marble, each in a single piece, and each crowned by a composite capital,

support the architraves on each side of the central compartment.

Old no. 227.

38 (with **53** opposite). Two Large Alabaster Vases, with floral scrolls, &c. Modern Italian work.

Height 2 ft. 9 in.

39. Hector, Paris, and Helen (Fig. 10). Hector returning from battle finds Paris in retirement with Helen, and hotly reproaches him (Homer, *Iliad*, VI. 321).

Executed by Sir R. Westmacott, in 1821.

Height 5 ft. 1½ in. ; width 3 ft. 10½ in. *Engravings*, Pl. 38. Old no. 91.

40. Disk, fixed on a fluted base (Fig. 11). Bearded head of a Bacchanalian character, but wearing the ram's horns of Ammon. The hair is tied in a mass above the head with a broad fillet, the ends of which fall over the horns.

Diameter 1 ft. ½ in. *Engravings*, Pl. 28, Fig. 3 ; *cf.* Campana, *Antiche opere in Plastica*, tav. 27. Mich. 94.

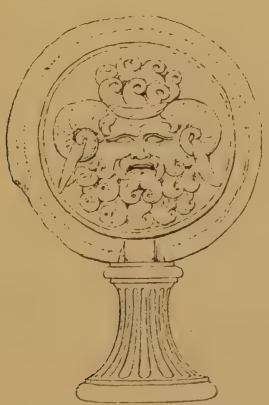

Fig. 11. No. 40.

41. Bust of Matidia (Fig. 12), niece of the Emperor Trajan. Her hair is elaborately plaited round the head, and in a roll at the back. It is surmounted by a high coronet. She wears a tunic and a mantle about the

shoulders. The fashion of the headdress is that of Matidia, but the correctness of the attribution has been questioned.

Marble. Restored: nose and neck. The bust is antique, and may belong rightly to the head. *Engravings*, Pl. 28, Fig. 2. Mich. 181 Bernoulli, *Roem. Ikonographie*, II. 2. p. 105.

Fig. 12. No. 41.

42. Circular Disk. Cupid reclining on the back of a doe. Although there are various repairs, the work seems to be modern.

Diameter 11½ in. Mich. 92.

43. Small Pilaster Fragment, including an angle. It is carved on two adjacent sides, with a very delicate tall stem, with acanthus and other patterns. Probably Renaissance work.

Height 2 ft. 4 in. Mich. 95.

44. Relief, with a powerful male figure kneeling to the left. The right foot is drawn far back, and the upper part of the figure is thrust far forward. The figure has been restored with a hatchet, and has thence been called "a

slave working in a mine," which can hardly be a correct interpretation of the attitude.

Height 2 ft. 1 in.; width 2 ft. 10½ in. Restored: upper part of back and head; part of right arm, and hands with hatchet. There are many repairs. Mich. 96.

45. Bust of Marcus Aurelius, young and beardless.

Height of head 11 in. Restored: nose, parts of ears, bust. Mich. 97.

46. Relief of Harpocrates. The boy stands to the front, with the weight resting on the right leg. He lays his right forefinger on his mouth. He has a cloak on the left arm, and carries a cornucopia, with grapes and fruits. He wears sandals. On his head are remains of a solar disk and feathers of Isis.

Height 2 ft. 1½ in. Mich. 98.

47. Relief with the Evil Eye, attacked by many adversaries. The eye is placed in the middle in a sort of rocky cave. Above, a man in a Phrygian cap is seated with his back turned in a posture of contempt. Below, the eye is attacked by a lion (lower half lost) a serpent, a scorpion, a crane, and a raven. In the right upper corner is a gladiator (a *retiarius*) making a thrust with his trident at the eye. He holds an indistinct object in his left hand. The left side of the relief is missing. There was probably a similar figure in the left corner.

Height 1 ft.; width 10 in. Bought of J. Millingen. *Engravings*, Pl. 14; Millingen, *Archaeologia*, xix. p. 70 and pl. 6; Jahn, *Ber. d. sächs. Gesellschaft*, 1855, p. 28; Pl. 3, Fig. 1. Bienkowski, *Eranos Vind.* p. 288. A similar, but complete representation exists on a gold plaque, found at Mayence in 1862 (Michaelis, *Arch. Zeit.* 1874, p. 69). Mich 99.

48. Vase from the Villa Lante (Figs. 13, 14). A massive marble vase of the form of a crater, with finely decorated handles. The body of the vase stands upon a fluted stem, resting on a square pedestal, and surrounded above the flutes with an egg and tongue moulding. The handles which are of a twisted form with flutings and

acanthus leaves, though considerably mended are for the most part antique

On each side of the body of the vase are four large dramatic masks, in high relief, finely executed. They are as follows:—

(1) Bearded, snub-nosed head with rough flowing hair; (2) Silenus head, bald and crowned with a wreath of ivy leaves and berries; (3) bearded head, with small horns which are

Fig. 13. No. 48.

covered with a veil, tied by a fillet over the forehead; (4) head of young Pan, with goat's horns, Satyr's ears, and flowing hair; (5) another head of a young Pan, with short budding horns, grinning; (6) head of grinning and aged Satyr, with pointed ears; (7) Satyr's head, of a more dignified type bearded, and having pointed ears. He wears a wreath of pine sprays and pine cones; (8) head of aged Pan, grinning.

He has a flowing beard, and long hair, goat's horns and pointed ears.

White marble, with dark veins. Height 5 ft. 9 in. ; diam. 5 ft. 5½ in. Restorations : pedestal, stem, part of upper rim, and handles (see above) Of the heads : (1) face much restored ; (2) tip of nose, one moustache, part of ivy ; (3) nose ; (4) tip of nose, upper lip ; (5) tip of nose, a cheek, mouth and chin ; (6) tip of nose, lower lip ; (7) tip of nose, and part of left cheek ; (8) upper parts

Fig. 14. No. 48.

of horns, and lips. Found in fragments, in excavations in Hadrian's villa, whence it passed to the Villa Lante on Monte Gianicolo at Rome. It passed through the hands of Volpato and Jenkins into the possession of Lord Cawdor. At the sale of the latter collection in 1800, it was purchased by the Duke of Bedford, for £700. *Engravings*, Pls. 15, 16 ; Piranesi, *Vasi e Candelabri*, I. Pls. 42, 43 ; Moses, *Collection of Vases*, Pl. 35. For a copy, reduced to half the original size, now in the Louvre, *see* Clarac, *Mus. de Sculpture*, II. Pl. 145, no. 124. Mich. 101.

49. Young Roman. A beardless head, wrongly called an Augustus, but hardly a bust of a member of the imperial family.

Height of head 11 in. Restored : nose and upper lip, parts of ears, neck and bust. Mich. 102.

Fig. 15. No. 50.

50. Hero Welcomes Leander to the Shore (Fig. 15). The waves are breaking on the rocks at his feet. The wall and tower of Sestos are seen in the background.

Executed by Sir R. Westmacott, in 1821.

Height 5 ft. 1½ in. ; width 3 ft. 11 in. *Engravings*, Pl. 34. Old no. 103.

51. Oval Sarcophagus (Fig. 16). On the front is a series of curved flutings, with a small barrel in relief in the middle. Above and below, are beaded and other mouldings. At each end is a lion tearing a boar. The cover is in the form of a tiled roof, with a central ridge, flat tiles, and round tiles covering the joints. On a central tablet is the inscription *Eusebie filiae parentes contra votum, i.e.,* the parents, notwithstanding their vows, were obliged to place the tablet to the memory of their daughter. Above on the ridge, is the inscription *Faustina deposita XIII. Kal. Sep.* The writing of the word Faustina is faint and careless and half rubbed out.

Marble. Height 1 ft. $4\frac{1}{2}$ in.; length 3 ft. $7\frac{3}{4}$ in. "Found in a sepulchre which was lately discovered in an excavation made near the Via Appia at Rome." *Engravings*, Pl. 46, Fig. 1. Mich. 104. This tomb contained also the torso of Eros, no. 115.

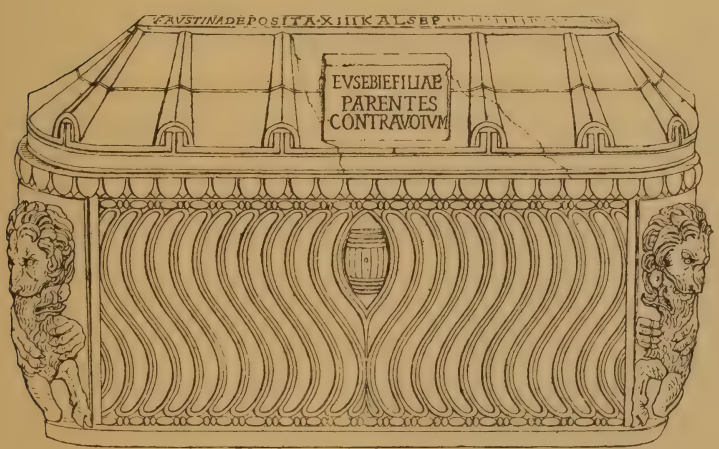

Fig. 16. No. 51.

52. Fragment of the Lid of a Sarcophagus. Large mask of barbarian type, with shaggy hair, from the left end of a sarcophagus lid.

Height 16 in. Mich. 105.

53. Vase. See no. 38.

54. Statue of Athene (Fig. 17). The goddess stands

Fig. 17. No. 54.

to the front, with the left knee slightly bent. The right

hand rests on the shield, and the left arm is raised, and supported by a spear. She wears a long tunic, with overlap (*diploidion*) girt under the breasts, sandals, and a snake-fringed aegis, with a winged Gorgon's head in the centre. She has a plumed helmet, and long hair gathered to the back of the neck. Furtwaengler connects this figure with the school of Praxiteles.

Height 4 ft. 10½ in. Restorations: most of the right arm and shield, and the lance. The aegis, parts of the drapery and helmet, and the left arm have been broken and mended. The head has been broken off, but is original. "Brought from Italy by the late Marquis of Tavistock, and placed in the Great Hall at Bedford House." *Engravings*, Pl. 19; Furtwaengler, *Ueber Statuenkopieen*, &c., Pl. vii.; p. 570. Mich. 210.

55. MALE HEAD to left, in half relief. The short hair is tied with a fillet. Some drapery on the shoulder. Parts of the surface look antique, but if so the subject has been so much worked over, that it is practically a modern sculpture.

Height 1 ft. 2½ in. Old no. 211.

56. BUST OF TRAJAN. Characteristic bust, with the low forehead and anxious look of that Emperor.

Height of head 9 in. Restored: nose, ears, part of the back of the head, and the neck; the bust in cuirass with Gorgon's head is antique, but need not belong to the head. Mich. 66.

57. BUST OF TRAJAN (Fig. 18). A somewhat youthful but characteristic bust.

Height of head 9½ in. The head has been broken across the eyes, but the nose, and upper part of the forehead are original, also probably the bust. The whole is somewhat patched. Bought of Camuccini. *Engravings*, Pl. 26, Fig. 1. Mich. 107.

58. BUST, PROBABLY OF HADRIAN. [Incorrectly named Clodius Albinus.]

Height of head 10½ in. Restored: nose and neck. The bust with the breast plate and Gorgon's head, is ancient, but probably does not belong to the head. Mich. 145.

59. Hunt of the Calydonian Boar, from a sarcophagus (Fig. 19). For the myth, see above, No. 24.

The subject falls into two scenes. On the left is the actual hunting of the boar. The boar in the centre of the relief crouches at bay to the left attacked by two dogs. Meleager (*a*) presses forward from the left with lowered spear. He is nude except for a cloak flying about his shoulders. Atalanta (*b*) draws her bow at the boar. She is draped like Artemis

Fig. 18. No. 57.

with a short skirt, an overlap (*diploidion*) fastened with a sash round her body and a quiver full of arrows. Behind Meleager, a bearded figure (*c*) brandishes a drawn sword in his right hand and he has a lance in his left; he wears a short tunic, flying cloak and high boots; between his legs is another dog. On the right of Atalanta is another man (*d*) in tunic, cloak and high boots, who holds out a piece of cloth according to the usual custom in boar-hunting. In the centre, above the boar, is a figure (*e*) mounted on a rearing

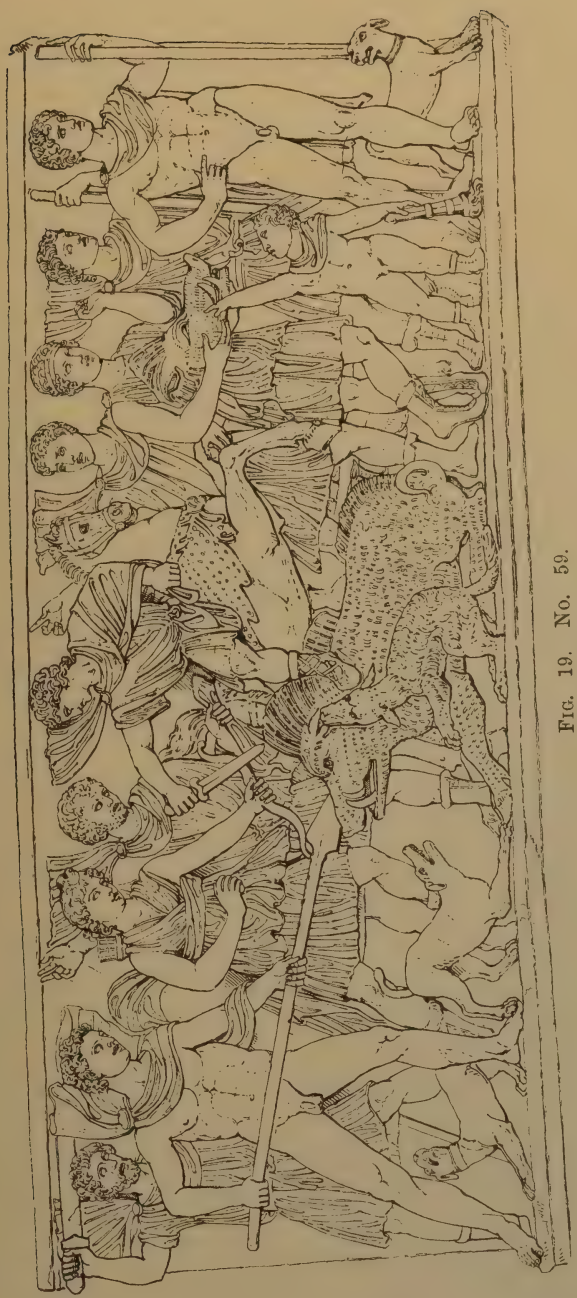

FIG. 19. No. 59.

horse who makes a sword thrust at the boar. His horse wears a skin for a saddle; the rider who wears a tunic, cloak, and boots is somewhat after the type of figures of Alexander hunting. From his conspicuous position he might almost be the chief actor, but Meleager is undoubtedly the heroic figure with the spear. Beside the horse is another figure (*f*) hastening to the scene dressed like his companions in short tunic, cloak and boots.

The second scene on the right of the relief represents a later stage. Atalanta (*g*) stands with legs crossed holding the boar's head in her left hand. It had been assigned to her by Meleager, as a trophy, to the discontent of some of the heroes. As before she wears a short skirt with *diploidion* and high boots. Meleager (*h*) stands on the right with his right hand on his thigh and his raised left hand supported by his spear. As before he wears a cloak only. Between the two figures stands a Cupid (*i*) as if to unite them, his right hand is raised, his left hand holds an inverted torch. A hunter (*k*) dressed as before stands behind him in the background with right hand raised and left hand supported on a spear. Beside Meleager is a dog (*l*).

Marble. Height varies between 3 ft. 2 in. and 2 ft. 10 in.; length 7 ft. 6 in. Restorations: (*a*) head, right forearm, left hand, spear; (*b*) hands; (*c*) head and right arm, and shoulder; (*d*) right hand; (*e*) head, right arm, nose of horse; (*f*) head, right hand; (*g*) head; (*h*) head; (*i*, *k*) head, right forearm, hand; (*l*) head. *Engravings*, Pl. 8; Roscher, *Lexikon* II. p. 2621. Mich. 110. From the Villa Aldobrandini, at Frascati.

In the sixteenth century this sarcophagus was at the house of Giulio Porcaro, near the church of S. Maria sopra Minerva, at Rome, where it was seen by Aldroandi (ed. 1562, p. 242). Early drawings of it are to be found in the Coburg Manuscript, and in the Dal Pozzo drawings at Windsor (vol. x. fo. 45). *cf.* Michaelis.

60. Supposed bust of Aelius Verus, an adopted son of Hadrian (Fig. 20). Bust of a bearded man, wearing cuirass and cloak, with short beard, and hair curling over the forehead. The identification is doubtful. Bernoulli suggests that the head has more of the character of Hadrian.

Height of head 12¼ in. Restored: nose. Purchased in Rome. *Engravings*, Pl. 25, Fig. 1.; Bernoulli, *Roem. Ikonographie*, II. 2, p. 138. Mich. 109.

61. Statue of Minerva. She stands on the left leg with the right knee slightly bent, draped in long tunic, and a mantle, which passes over the left shoulder and round the legs. She wears an ornament that must be supposed to represent the Gorgon's head on her breast, and with the left hand she holds up a circular shield, which rested on a moulded support, standing on a square pedestal, about which a snake

Fig. 20. No. 60.

is coiled. There are remains of a spear on the right shoulder. The right hand, holding the owl, and with a piece of the spear attached to it, is preserved separately.

Shelly oolite, known as Barnack rag. Height 4 ft. 5 in. Found at Sibson in Northamptonshire. *Archaeologia*, xxxii. Pl. 4, p. 13. Mich. 111.

62. Torso of Youth, standing. He rests on the left leg, with right knee bent. The left hand was formerly

attached to the thigh. The right arm rested on a support.

Parian marble. Height 2 ft. The head, arms, and right foot have been restored. Restorations now removed. Mich. 207.

63. Bust of the Emperor SEPTIMIUS SEVERUS (Fig. 21), somewhat younger than usual.

Wears a brooch on his cloak, inscribed with the motto of some former owner, *Nec spe nec metu.* Bought from R. Westmacott.

Height 2 ft. 2 in. Restored: nose, bust, with Gorgon's head, etc. The head alone is antique. *Engravings*, Pl. 24, fig. 2; Bernoulli, *Roemische Ikonographie*, II. 3, p. 27, no. 70. Mich. 77.

FIG. 21. No. 63.

64. HEAD OF YOUTH. The hair falls low on the neck, as in the busts of the Julian family, also rather low on the forehead.

Slight down on the cheeks and upper lip.

Length of face 6½ in. Restored: nose and part of bust. Mich. 259.

65. IDEAL HEAD, with wavy hair, brought to the top of the head. Mouth slightly open. The head is slightly inclined to the left.

Greek marble. Height of head 11 in. Restored: nose, upper lip, patch in left cheek, ears, neck.

66. PORTRAIT HEAD, called Ptolemaeus, son of Juba (Fig. 22). The head looks up to the right, and has a broad fillet in the curly hair. There is a slight growth of hair, on the chin, and at the whiskers. The head has also been called "Persius," probably an error, for Perseus of Macedon.

Greek marble. Height 1 ft. 1 in. Restored: the nose. The surface is corroded and repaired with plaster. *Engravings*, Pl. 27, Fig. 3. Mich. 215.

FIG. 22. No. 66.

67. SEATED FEMALE FIGURE, restored as CERES. She wears a sleeved tunic, cloak and sandals; also a circlet of the form known as stephanè on the head. Bored holes indicate that she once wore bronze earrings.

Height 2 ft. 11 in. Restored: neck, right forearm with ears of corn, left hand. The head is antique, but need not belong to the statue. Mich. 55.

68. RELIEF from front of an altar or pedestal. In the middle is a festoon of leaves and berries. Above, Silenus

reclines on his ass. He is ivy-wreathed, and has drapery over his thighs. The ass has a saddle, and bell round its neck.

Below, the she-wolf gives suck to the twins, Romulus and Remus.

There is a moulding at top and bottom, but not at the sides of the relief.

Height 1 ft. 10 in.; width 11¼ in. Mich. 56.

69. Relief of a Greek Girl, finely and delicately treated. The figure stands to the left, with the left foot slightly behind. She wears a long tunic which falls to the feet, and a large mantle which passes round the body and over the left shoulder, closely enveloping the arms and hands. The right elbow is seen projecting in front of the bosom, and the hand must be near the chin. She wears shoes, and a cap which contains all the hair at the back, while fastened by narrow bands across the front of the head. Carved in a flat panel with a narrow plain border.

The treatment of the whole is very graceful and characteristically Athenian. The stone is probably a part of a sepulchral monument, of about the close of the fifth or beginning of the fourth century B.C.

Pentelic marble. Height 2 ft. 7¼ in.; width 1 ft. 2½ in. Engraved by G. F. Ferrero, at Rome (Michaelis). The relief may therefore be a Greek work transported to Rome in antiquity. Michaelis, pl. facing p. 731; no. 100.

70 (with no. **76**). Two Figures of Youths in Short Tunics, each with a whip. Roman provincial work.

Made of Barnack rag. Height 2 ft. 5 in. and 2 ft. 7 in. Found at Bedford Purlieus, in Northamptonshire, in 1844. *Archaeologia*, xxxii. Pl. 1. Figs. 1 2, 3; p. 2. Old nos. 119.

71. Achilles discovered by Odysseus, among the maidens (Fig. 23). Front of sarcophagus. According to the legend, the oracle had foretold to Achilles a glorious but brief life. His mother Thetis had therefore placed him, disguised as a girl among the daughters of Lycomedes at Scyros, and there he fell in love with Deidameia. When his presence was necessary for the success of the Trojan expedition, Odysseus

and Diomede were sent in search of him. He was detected by a stratagem of Odysseus who caused Agyrtes to blow a sudden alarm on his trumpet. Achilles then threw off his robes, and seized the armour which had been brought with other presents.

The principal figure is (*a*) Achilles, near the middle of the relief. He springs to the right, with outstretched shield and spear, but turns his head back to the left. He wears a woman's dress, but it falls aside and reveals his limbs. The left foot is raised on some unseen support. Long curls fall on his shoulders. (*b*) Deidameia has fallen on her knees before him, and grasps his knee in entreaty, while she looks back at Odysseus. She has a long tunic, with upper fold, and a large flying mantle.

In front of the group, is a large plumed helmet upon the ground, with a subject in relief:—A kneeling warrior with shield raised defends himself against the attack of a helmeted figure with drawn sword. Between them is a corpse. In the background are another warrior and two horses, also a second combat with a fallen man. The front of the helmet terminates in a ram's head. Beside the helmet is (*c*) a winged Cupid who holds out a flaming torch in his left hand, and stretched out his right hand to Achilles. A small wool basket lies overturned in front of Deidameia. Beside her is (*d*) a second Cupid who has been restored as grasping the spear of Odysseus, but probably should be hastening to Deidameia.

Above and to the left are the other maidens. Immediately above Deidameia one (*e*) is half seen moving to the right. She is restored as grasping the end of the curtain which forms the background of this part of the scene, but this is no doubt an error. Probably her hand was simply extended. On the left of Achilles is (*f*) another maiden with a lyre and a *plectrum* for striking the strings. Another maiden (*g*) is seen on the extreme left; she has a flute in her left hand. Behind are seen the heads of two more of the maidens. The relief formerly contained the figure of another sister on the extreme left, who is shown in the Coburg drawing (see below).

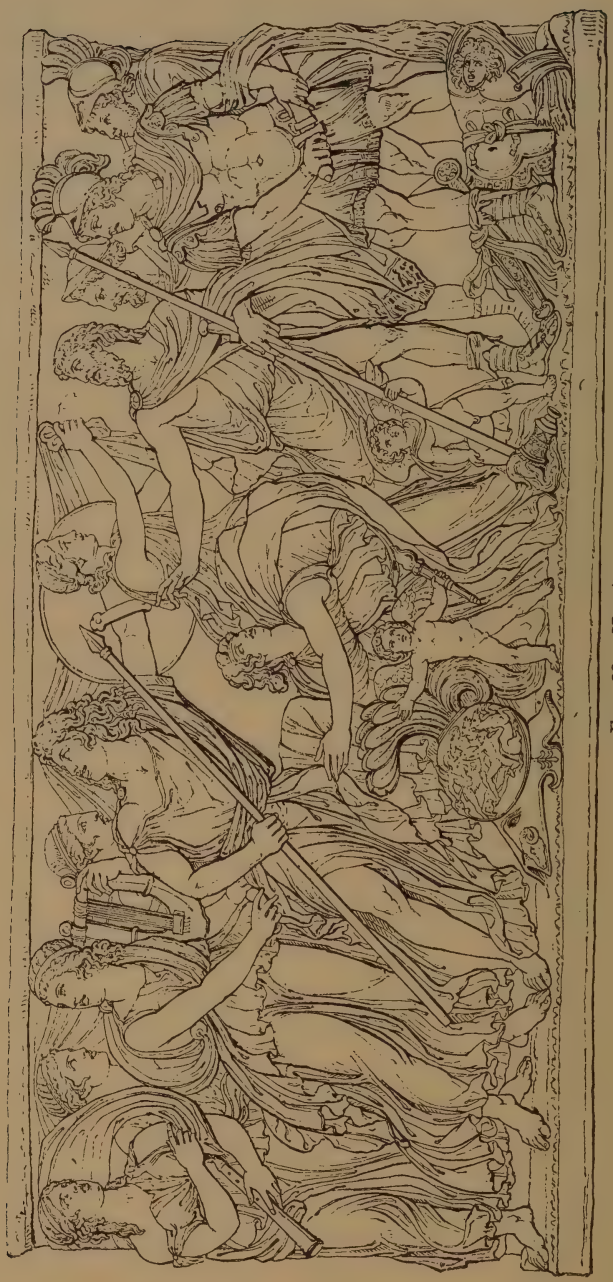

FIG. 23. No. 71.

On the right of the relief is the group of Odysseus and his companions. Odysseus (*h*) extends his right hand towards Achilles. He wears a sword and carries a lance, but is not otherwise armed. The young Diomede (*i*) fully armed with helmet and cuirass, starts forward towards the centre, and is about to draw his sword from its sheath. Between his legs we see a richly ornamented cuirass adorned with a Medusa's head lying upon the ground, and upon it a sheathed sword.

Between Odysseus and Diomede is the head of a bearded figure with a circular cap. On the extreme right Agyrtes in helmet and cloak is seen blowing upon a trumpet the alarm call by which the secret of Achilles was revealed. This sarcophagus is said to have influenced the composition of a picture of the subject by Rubens (painted before 1618).

Height 3 ft.; length 6 ft. 4 in. Restorations: (*a*) nose, forearms, spear, most of shield; (*b*) head and parts of drapery; (*c*) only breast and parts of arms, wings, and feet are ancient; (*d*) torso, cloak, and parts of wings are ancient. A third figure of Eros is probably lost from the space above Deidameia; (*e*) head, right arm and end of curtain in right hand; (*f*) top of lyre, left hand, right arm; probably the right hand should have grasped the arm of Achilles; (*g*) forearms and flute; (*h*) right arm, left arm, and most of lance; (*i*) forearms, sword, part of right leg.

Obtained from the Aldobrandini villa at Frascati. At an earlier period it was attached to the wall of the long staircase leading to the church of S. Maria in Araceli at Rome. The information is obtained from a drawing in the Dal Pozzo collection at Windsor, marked "Araceli" (vol. xviii. fo. 75), considered in combination with a statement of Aldroandi (1552) that the staircase was adorned with eight antique sculptured panels. The relief is also mentioned as occupying that position by Pirro Ligorio, in a manuscript now at Naples, of 1550–1553, (*Codex Neap.* xiii. B. 10, edited by H. Dessau, in the *Sitzungsberichte* of the Berlin Academy, 1883, p. 1089). An early drawing in the Coburg Manuscript, which shows the relief in its unrestored state, is reproduced by Robert, *Die Antiken Sarkophag-reliefs*, II. Pl. 19, no. 34′.

See *Engravings*, Pl. 7; Winckelmann, *Mon. antichi inediti*, I p. xv. *Wiener Vorlegeblätter*, Ser. C. Pl. 10. Robert *op. cit.* Pl. 19, no. 34; pp. 48, 221. For further literature, see Robert, *ibidem*. Mich. 117.

72. Embassy of Priam to Achilles. Priam kneels in an attitude of supplication at the feet of Achilles, whose

right hand he clasps. Behind Priam are two Trojans bring-

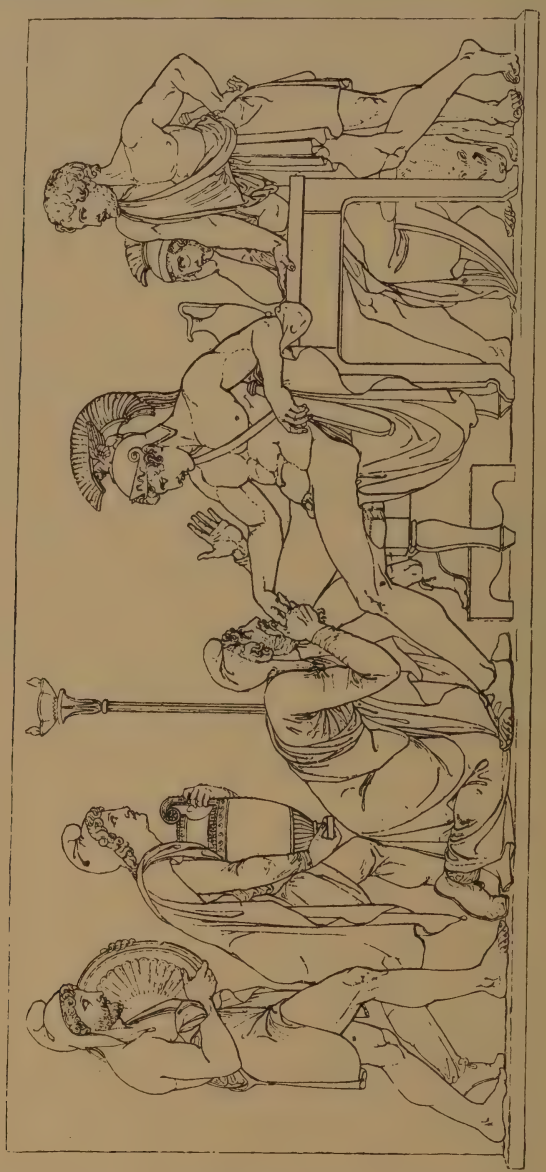

Fig. 24. No. 72.

ing costly vases for Hector's ransom. Behind Achilles are two Myrmidons.

". . . the king his entry made;
And, prostrate now before Achilles laid,
Sudden (a venerable sight!) appears;
Embraced his knees, and bathed his hands in tears;
Those direful hands his kisses press'd, imbrued
Even with the best, the dearest of his blood."

Pope's Homer.

Executed by Thorwaldsen, at Rome, for the Duke of Bedford, in 1815.

The antique method of treating the same subject is shown in the sarcophagus from Ephesus no. 146.

Height 3 ft.; Length 6 ft. 6¼ in. *Engravings*, Pl. 32.

73. Fragment of a Leg, wearing a buskin. Height 1 ft. 5 in. Rough work.

Old no. 120.

74. Fragment of Sarcophagus, with the scene of the discovery of Achilles in Scyros (compare no. 71). The right leg of a male figure is seen issuing from female drapery, and the figure is no doubt Achilles, as shown in no. 71.

Height 2 ft. Conze, *Archäologischer Anzeiger*, 1864, p. 211*; Robert, *Die Antiken Sarkophag-reliefs*, II. p. 54, no. 41; pl. 20. Mich. 71.

75. Fragment of a Relief. Female figure in short skirt, preserved from waist to middle of calf, running to right. Some remains of a high boot. The figure may have been an Artemis.

Height 17¼ in. Greek marble, worked at back for attachment to a background. Mich. 74.

76. See No. 70.

77. Head of Satyr, with pointed ears, and long shaggy hair, looking upwards.

Height of head 9 in. Restored: forehead, nose, left side of face. Mich. 199.

78. Bust of Hadrian, a small but characteristic portrait.

Height of head 5 in. Restored: nose and neck. The bust is ancient. Mich. 184.

79. Female Torso, from the neck to the knees, wearing a tunic, *diploidion*, and mantle. Finely cut, delicate work.

Greyish marble. Height 9¼ in. Mich. 130.

80. Torso of Aphrodite, nude, wanting head, most of right arm, left hand, and legs from about the knees. She stands on the left knee with the right knee bent, and covered her middle with the left hand.

Height 1 ft. 1¾ in. Mich. 116.

81. Fragment of a Statue of a boy, who seems to be starting away a little to the left, while looking down to the

Fig. 25. No. 81.

right (Fig. 25). The right arm was raised and the left lowered. The motive may be compared with that of a relief in the British Museum, in which a boy is throwing a ball for a dog. Nearly the whole of the arms and legs are wanting. The eyes were of some coloured substance inserted in sockets now empty.

Parian marble. Height 1 ft. 6 in. *Engravings*, Pl. 28, Fig. 1. For the relief, *cf. Cat. of Sculpture in Brit. Mus.* I. no. 653. Mich 123.

82. Dove, pluming its feathers.

Height 7½ in. Head, and upper part of body antique. Mich. 133.

83. Beardless Tragic Mask (Fig. 26).

Height 9 in. Restored : nose, and the Phrygian cap, which has been added in place of the usual lofty headdress, which crowns a tragic mask. *Engravings*, Pl. 27, no. 2. Mich. 62.

84. Bronze figure of a Young Satyr, (Fig. 27), with budding horns, goat's dewlaps, and Satyr's snub-nose and pointed ears; the head is thrown back with an expression of merriment. A mantle passes round the body, enveloping both arms, which are seen beneath it. From below the hips

Fig. 26. No. 83.

the figure is of a square terminal form, and it is supported by a base of three steps. The figure is minutely finished, the whites of the eyes, the teeth, budding horns, and dewlaps being all finished in silver. The pupils of the eyes are now vacant. It is doubtful whether they were ever filled with any precious substance. Probably they were left vacant, since the figure was found at Pompeii and might therefore be expected to be complete.

Height 1 ft. 11 in. *Engravings*, Pl. 31 ; *Specimens of Antient Sculpture*, II. Pl. 28. "Found in an excavation made at Pompeii, when the Duke of Bedford visited that ancient city in the spring of the year 1815, and it was presented to him on the spot by Caroline, then Queen of Naples." Prof. Michaelis has ascertained that the Queen paid her only visit of that year, and her last, on April 11. Mich. 128.

85. Bust of a Youth in a Phrygian cap, with curling hair. The head is slightly inclined to the left shoulder, with a delicate and sentimental expression. This head has been called Paris, or Ganymede (Michaelis). Prof. Furtwaengler identifies it with the Paris of Euphranor, of which we are told by Pliny that it was admired because all his character

Fig. 27. No. 84.

was expressed at once—the judge of goddesses, the lover of Helen and yet the slayer of Achilles. It is hard to see how this bust expresses the triple character of the epigram.

Pentelic marble. Height of head 10 in. Restorations: neck, chin, parts of upper lip and nose, some of the curls, and peak of cap. Furtwaengler, *Ueber Statuenkopieen in Alterthum*, Pl. 6, p. 566; cf. *Meisterwerke*, p. 591. Pliny *N.H.* xxxiv. 77. Mich. 129.

86. Male Torso, formerly attached to a stump at its right side. The figure carries some uncertain object on the left arm. The right arm crossed the breast.

Height 10½ in. Old no. 140.

87. Square Sepulchral Chest.

On the front, a tablet, uninscribed. Immediately below, a bust, defaced, between two dolphins. Two boys on pedestals hold wreaths; below, two cocks pecking at a lizard.

Height 1 ft. 1 in.; width 1 ft. The lid is modern. Mich. 186 B.

88. Small Vase, with reliefs of Cupids racing, in chariots drawn by dogs and deer.

Height 8½ in. Modern. Mich. 134.

89. Male Torso, of a figure nude except for cloak about the legs and over the left shoulder. The figure moves to the right, with the left leg raised. The head, arms, and feet are wanting. Near the figure is a basket, surrounded by a serpent.

Height 13½ in. Mich. 114.

90. Bust of Aphrodite, wearing a fillet, the head slightly lowered to the right. The type is that of the Venus of Arles.

Height of head 3½ in. The breast is new. The head has been worked over. Mich. 127.

91. Square Sculptured Capital. On each side above the leaves with which it is carved is Dionysos in high relief. He wears a cloak, and carries his *thyrsos* and wine cup. He is between two Satyrs, of whom one carries a wine-skin and the other a crooked stick (*pedum*) or trumpet. At each angle is a boy with a torch in left hand, and a branch, in right hand.

Height 10 in.; width 11¼ in. Mich. 189.

92. Terminal Bust of a Bearded Dionysos, crowned with ivy.

Height 6 in. Cut at the back, as if it had once been a part of a double terminal bust. Mich. 178.

93. Female Torso, from the neck to the middle of the thighs. The figure wears a girdled tunic and under-tunic.

Height 10¼ in. Mich. 131.

94. Square Sepulchral Chest.

On the front an inscribed tablet, *D(is) M(anibus) Calpurni(a)e F(e)licit<e>ati Curtilius pate<te>r filiae pientissimae f(ecit)*. Two ivy sprays grow out of an urn. On the cover are a wreath and palmettes.

Height 8 in.; width 1 ft. Found outside the Porta Latina at Rome. *Corpus Inscriptionum Latinarum*, vi. no. 14,222. Mich. 186 A.

95. Small Triple Term, with three bearded heads, each having long hair, and wearing a *modius*. On the front in relief are the attributes of Poseidon (a trident), of Zeus (a thunderbolt) and of Pluto (?) (a two pronged fork). In the middle is a tablet, with a row of palmettes on the top, and inscribed *Diis propi.* | *M. Herennii* | *vivatis.*

Terracotta. Height 6 in. Several copies exist of the terracotta, which is probably modern. cf. *Arch. Anzeiger* 1859, p. 115*; *ibidem*, 1864, p. 213.* Mich. 182.

96 Male Torso (small) of a child, supported on right leg. Remains of drapery on the back and obliquely across the breast.

Height 9¼ in. Mich. 138.

97. Head of Sarapis, in relief to the front, wearing the *modius*, on which are two snakes in relief. Probably modern.

Terracotta. Height 8 in.

98. Egyptian Head in black basalt. Long curls fall down on each side of the face.

Height 9 in. Mich. 65.

99. Forepart of a Colossal Sandalled Right Foot. The straps are gathered together in a leaf-shaped clasp, adorned with a palmette. Described in the old catalogue as belonging to the "statue of the Amazon, Smyrna" (?)

Length 21½ in. Mich. 136.

100. LEFT FOOT of a small figure, with part of the plinth.

Length 6 in. Mich. 137.

101. FOOT OF A STATUE.

Terracotta. Length 11 in. Probably modern. Mich. 135

102. HEAD OF POSEIDON. The hair rises high above the middle of the forehead, and falls in long tresses on each side. Lips slightly parted, expression sad. A fillet in the hair.

Height 1 ft. Restored: bust. Mich. 75.

103. FRAGMENT OF A DECORATIVE BORDER, like no. 112. Astragalos beading at one side, groove at the other. Bird among sprays and tendrils.

Height 10¼ in.; width 6 in. Mich. 76.

104. DECORATIVE FRAGMENT, of acanthus plants, placed alternately upwards and downwards.

Height 6 in.; width 10½ in. Mich. 76*a*.

105. BUST OF PAN, with head thrown back on his left shoulder, pointed ears, horns.

Height of head 16 in. Restored: most of horns, bust with part of neck and beard, nose, lips, teeth, some of hair. Mich. 176

106. BUST OF SABINA, wife of the emperor Hadrian, wearing a crown (*stephanè*), which is indented, with balls on the spikes.

Height of head 6 in. Restored: tip of nose, parts of chin, forehead and bust. Mich. 185.

107. BUST OF A YOUNG CHILD, with head slightly turned to the left.

Height 12½ in. Mich. 115.

108. BEARDED HEAD. Rough provincial work. Life size,

Old no. 120.

109. Torso of Aphrodite (Figs. 28, 29), of the type of the well-known Medici Venus at Florence. The figure stands on the left leg with the right foot drawn back. The left hand should cover the middle of the figure, while the right hand approaches the left breast. The head and arms, which were once restored, have now been removed. (The head, however, appears to be antique, except for parts of

Fig. 28. No. 109 (front view).

Fig. 29. No. 109 (back view).

the hair.) Prof. Furtwaengler writes: "A work of real distinction, once justly famous in England. . . . It is the best copy I know of an original which probably belonged to the generation after Praxiteles, and which was so much admired, copied, and modified at a later time. . . . The Medicean statue is already somewhat altered."

Parian marble. Height 3 ft. 8 in. Restorations: parts of feet, urn and drapery. "Lately brought from France" (*Engravings*).

Engravings Pl. 22 ; *Specimens of Antient Sculpture*, II. Pl. 11, 12 ; Mueller-Wieseler, *Denkmaeler*, II. no. 277 ; Furtwaengler *Ueber Statuenkopieen*, &c. Pl. 7, p. 569. Mich. 141.

110. Nymphs tending the babe Dionysos. Relief from a sarcophagus. A nymph is seated on a rock, nude except for a band under her breasts, and having a cloak round her legs. Her hair is gathered under a cap. She has the infant on her lap, supported by her left hand. In the right she has a long binding cloth. A second nymph, who has a fillet round her hair, and a cloak thrown round her legs, and over the left arm, is pouring water from a pitcher into a large basin with handles, standing upon the ground.

Height 15¼ in. ; width 17½ in. Unrestored. Compare a sarcophagus at Munich, Mueller-Wieseler, *Denkmaeler*, II. Pl. 34, no. 402. Mich. 169.

111. Terminal Head, named Lycurgus. Beardless head. The eyelids of the right eye are nearly closed, and fallen in, so the eye has evidently been lost. On this ground, but on no other, the head has been called Lycurgus, since the Spartan Lycurgus is said by Plutarch to have lost one eye from a blow with a stick.

Height of head 11½ in. Restored : neck, bust and nose ; but the head itself is very doubtful.
Conze, *Arch. Anzeiger*, 1864, p. 213* ; pl. A, fig. 2. Mich. 67.

112. Fragment of a delicate Decorative Relief, perhaps from a pilaster. Vine sprays grow upwards. Among them are two Cupids gathering fruit ; between them a basket. Part of another Cupid is seen below. A bead and reel or astragalos moulding at one side.

Height 9½ in. Mich. 68. Compare no. 103.

113. Triumphal Procession of Heracles and Dionysos (Fig. 30). Front of a sarcophagus. The principal figures in the relief are Heracles in a chariot drawn by Centaurs, some Indians upon an elephant, and Dionysos in a chariot drawn by lionesses. But these persons are surrounded by a multitude of figures great and small who fill up the whole of the surface.

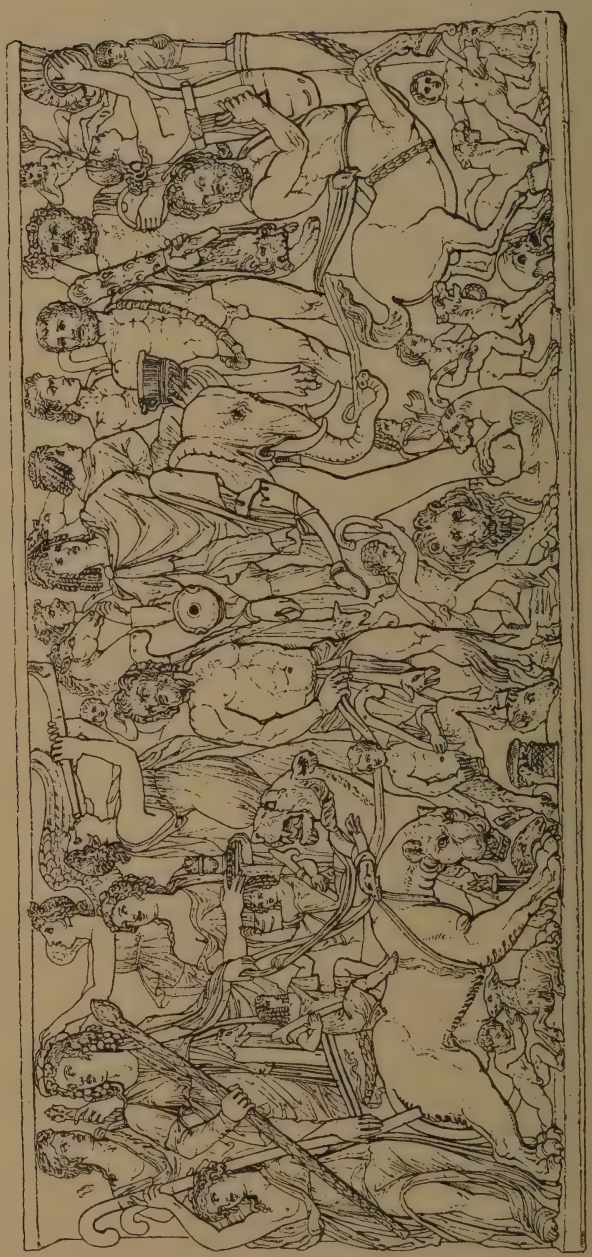

Fig. 30. No. 113.

On the right the chariot of Heracles is drawn to the right by a Centaur who strikes his lyre, and probably also by a female Centaur striking a pair of cymbals. No part however of her equine body is shown, and she seems rather high in the relief if she is supposed to be a yoke-fellow of the Centaur. Heracles stands in his chariot with a club in his left hand, a lion's skin about his left arm, a goblet in his right hand, and a knotted fillet passing over his left shoulder and across his body.

On the right of Heracles in the background is Silenus who raises his right hand to the ivy wreath on his head, and holds a tambourine in his left hand. On the left, also in the background, is a young Satyr with a crooked stick or *pedum*. The subordinate figure in this part of the relief is a small mountain god recumbent and watching the scene. He has a branch in his left arm. On the extreme right is a pillar entwined with wreaths, and upon it is a small terminal figure. The front part is new but enough remains at the back to show that it is correctly restored. On the ground below the Centaur is a boy seated at the foot of the column with a *pedum* in his left hand, placing his right hand on the head of a crouching panther. A goat lies down at the foot of the column. Behind the panther is a bearded Bacchic mask lying on the ground, and another boy riding on a panther, with a *pedum*, restored, in his right hand.

In the middle of the relief is the elephant moving to the right with two captive Indians seated back to back. They have their hair in stiff corkscrew curls, and wear trousers, long-sleeved tunics, and loose cloaks. An elephant's tusk, and a cup hang from the beast. The elephant plants its foot upon a panther which bites his leg.

The subsidiary figures in this part of the relief consist of a small Indian seen below the elephant's trunk, a young Pan leading a lion and carrying a *pedum* in his raised right hand, and, near the top of the relief, a Satyr leading a horse and a stag; a boy is seen riding on the horse.

On the left is the group of Dionysos. His car is drawn by two lionesses who are led by a bearded Pan wearing a goat-skin. The chariot is adorned with a wreath in relief.

Dionysos stands erect wearing a long-sleeved tunic, a fawn-skin, and a cloak. In his right hand he holds the *thyrsos*. His left hand, as restored, lightly holds the reins, but it has been conjectured that he ought to be holding a cup. He looks back to his left while a winged Victory approaches him from the right and crowns him with a laurel wreath. He has long curling hair and is already crowned with grapes and vine leaves. Meanwhile a Bacchante goes before him blowing a trumpet, a second accompanies the car, carrying in her hands a small altar on a stand adorned with masks. A third stands on the left, on the near side of the car, and carries a long staff restored as a *pedum*. Behind Dionysos is a youth crowned with a wreath, wearing a fawn skin, and carrying a *thyrsos* and *pedum*. Two small Indians each holding a branch, are seated on the backs of the lionesses.

The subsidiary figures include a young Pan who is seated in front of the lionesses with one foot resting on a goat's head; between his legs is a round wicker basket from which snakes are seen emerging. Near his right foot are a goat's head and a flaming torch. Beneath the lionesses is a boy on the ground, playing with a goat.

Traces remain of the reliefs at the end of the sarcophagus. At the right end, is a right hand with a stone in a sling, and a right foot. At the left end, is a left upper arm.

Marble. Height 3 ft. 8 in.; length 8 ft. Restorations numerous, but not important. Those of most consequence are mentioned above in the description.

From the Villa Aldobrandini, at Frascati. *Engravings*, Pl. 6. An early drawing, without the restorations, exists in the Coburg Manuscript (cf. no. 32). For a very similar sarcophagus in the Museum of Lyons, see Comarmond, *Descr. du Mus. Lapidaire de la ville de Lyon*, Pl. I. There is another in the possession of Mr. W. W. Astor. See *Journ. of Hellenic Studies*, vol. xx. Pl. 7. Mich. 144.

114. Assyrian Basrelief. A war chariot, galloping. In the chariot are four figures, namely the charioteer, an archer, probably the king, drawing his bow, and two other figures. On the left are what seem to be the feet of persons trodden down.

Dark blue stone. Height 2 ft. 1 in.; width 1 ft. 6½ in. From the palace of Ashur-bani-pal at Nineveh (about B.C. 650).

115. Torso of Eros (Fig. 31). He stands on the right leg, with the left leg slightly advanced. The end of the bow which he held in the left hand is seen near the left shoulder. The head, right forearm, left hand, right leg from middle of thigh, and left leg from knee are wanting.

Parian marble. Height 1 ft. 10½ in. Found in a sepulchral chamber on the Appian way near Rome, which contained the sarcophagus, no. 51. *Engravings*, Pl. 46, Figs. 2, 3. Mich. 204.

Fig. 31. No. 115.

116. Bust of a Roman, with a short curling beard, and a thick mass of hair, falling over the face. The treatment of the hair is that of the Antonine period.

Marble. Height of head 10 in. Restored: nose, and parts of bust. Mich. 174.

117. Bust of Antoninus Pius.

The cuirass, on which there are traces of red paint, is ancient but of a different marble to that of the head.

Height of head 11½ in. Restored: forehead, eyes, left cheek. Bernoulli, *Roem. Ikonographie*, II. 2, p. 145, no. 64. Mich. 85.

118. Bust called Cato. A bust wearing cuirass and military cloak. Probably a copy of a Julius Caesar.

Height of head 10½ in. Mich. 89.

119. Cast of Marble Statue of Locke, about to write, by Westmacott. Signed *R. Westmacott, R.A.* The original statue is at University College, London.

Old no. 146.

Fig. 32. No. 120.

120. Statuette of a draped female figure (Fig. 32). She stands on the left leg, with the right knee bent. She wears a long tunic, a mantle which passes round the body and over the left arm, and sandals. The ancient parts of the figure are insufficient to determine the correct attribution.

The restorer has given it the attributes of Ceres, namely a wreath of corn and poppyheads, and ears of wheat in the right hand.

Parian marble. Height 2 ft. 9 in. Restorations: head, right arm (see above), left hand. "Brought from Italy by the late Marquis of Tavistock" (see *Engravings*, Pl. 20). Mich. 171.

121. Votive Relief of Maridia Polla. In the centre are a pair of ears, and a snake rearing itself up by each. At each side is a conventional plant of the silphium type, and the whole is enclosed in a moulded border. Inscribed: το]ῦ ὠτί[ο]υ θεραπεί[ας] Μαριδία Πώλλα | [ἱε]ρηὶς εὐχαριστήριον. "Maridia Polla, a priestess, made a thank-offering on account of a cure of her ear."

Marble much obliterated on the left side. Height 1 ft.; width 1 ft. 2½in. Conze, *Arch. Anzeiger* 1864, Pl. A, Fig. 1; p. 213*. Mich. 193.

122. Front of a Sarcophagus, with a relief of Apollo, Athene, and seven of the Muses (Fig. 33). The central figure is that of Apollo, who stands to the front, with the lyre in his left hand, supported on a globe, which rests on the tripod. A serpent is entwined about the tripod. In his extended right hand he holds the *plectron* for striking the strings. He wears a small cloak, and has a belt over the right shoulder, which supports the quiver, and also passes through the lyre. He has long curling hair, tied in a knot on the top of his head. The Gryphon is seated beside him. Athene has a long tunic and mantle. She wears her helmet with a ram's head in relief, and an aegis with the Gorgon's head. The owl stands at her feet. Athene has a long flute in her left hand. On each side of the two principal figures are the Muses, each wearing a feather plucked from the Sirens after a musical contest, in which the Muses were victorious.

The figures in order from the left are (1) Erato, the lyric Muse, with a lyre in her left hand and *plectron* in right hand. She wears a tunic, falling off from the right shoulder, and a mantle. The left foot is raised on a support. (2) Euterpe, with the double flutes in her hands. She wears a long-

FIG. 33. No. 122.

sleeved tunic with a broad embroidered girdle. (3) Melpomene draped like Euterpe, with the addition of a cloak. She has a club in her right hand, and holds up a tragic mask with the left. At her feet, is the head of an ox. (4) In the background behind the lyre of Apollo is a Muse whose head alone is visible. The Muses to the right of Athene are (5) Urania, holding up a small celestial globe with her left hand and a short staff in the right hand. She wears a long tunic, girt at the waist, and a large mantle. At her feet is a bundle of scrolls, which are the usual attribute of Cleio, who is not included in the company. (6) Terpsichore, who, with her left hand supports a large lyre, made of twisted horns, which rests upon a pillar. She carries a *plectron* in the right hand; she wears a long robe, with sleeves, and broad embroidered girdle, and has a cloak over her shoulder (7) Thaleia holds a comic mask with both hands. She wears a long chiton and a large mantle. The background of the relief is formed by a looped-up curtain. The two missing Muses, Cleio and Polyhymnia, may have been represented at the ends, perhaps, as Michaelis suggests, in company with a historian and a philosopher.

The upper and lower mouldings were inscribed, but a considerable part of the inscriptions has been lost. Above there remains the conclusion of an elegiac couplet:

ον δαπέδων, μνῆμα δὲ τοῦτο πέλει.

Below are portions of a metrical epitaph:—

νε]ῦμα τόπερ μακάρων ⏑ ⏑ ⏑ δύναται
ταῦτα βροτοῖσιν ἅπασιν ἐφημοσύναισιν ἀρίστων (or'Αρίστων)
. . . . . *δὲ ἐς ἀλλότριον πένπωσι...ν.*

Finally on the right *κ(αὶ) εὐχαριστῶ τῷ ἀπελευθέρῳ μου 'Αμίνονι* (Michaelis reads *Εὐχαρίστῳ*). The inscriptions are too incomplete, to give a satisfactory translation.

Height 3 ft. 4½ in.; width 6 ft. 1 in. Restorations: Apollo: nose, fingers of right hand, *plectron* left hand, and part of lyre. Athene: nose, left hand with flute. Muses: (1) head, right foot; (2) nose, feathers, left hand, part of flute; (3) feathers, parts of face and mask; (4) lower lip, feather; (5) staff; (6) left hand and part of lyre, parts of right hand, and *plectron*; (7) feathers. Formerly in the Giustiniani Collection at Rome. Early drawings exist in the Coburg Manuscript, and in the portion of the Dal

Pozzo Collection, now in the Library of the Department of Greek and Roman Antiquities in the British Museum. *Engravings*, Pl. 5 ; Bie, *Die Musen*, p. 58 (no. III. 2). For the inscriptions, see *Corpus Inscriptionum Graecarum*, no. 6324 *c* ; Kaibel, *Inscriptiones Graecae Siciliae et Italiae*, no. 1418. Mich. 148.

123. Assyrian Basrelief. Three figures, namely a bearded male figure, draped to the feet, walking to right, with hands pressed together, and fingers spread; a female figure, similarly posed; and a figure of a man, wearing a lion-mask and skin, and carrying a whip.

Dark blue stone. Height 2 ft. 7 in. ; width 2 ft. 11 in. From Nimrud, (*i.e.* about B.C. 880). Figures similarly dressed in lion-skins occur on a slab of the frieze of Ashur-nasir-pal from Nimrud in the British Museum, where two such persons appear to be engaged in a mimetic animal dance. Layard, *Monuments of Nineveh*, I. Pl. 30 ; *Journ. of Hellenic Studies*, xiv. p. 115.

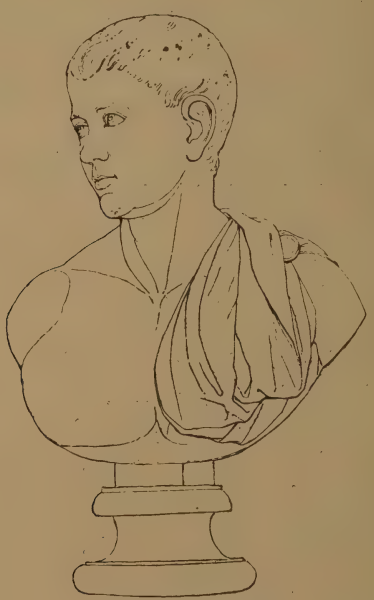

Fig. 34. No. 124.

124. Bust of Diadumenianus (Fig. 34), with the head turned to the right. Short hair, slightly indicated. A small cloak on the left shoulder.

Height of head 9½ in. Restored: nose, parts of ears, left half of bust with cloak. Purchased from the Rondinini Palace, in Rome. *Engravings*, Pl. 26, Fig. 2. Bernoulli, *Roemische Ikonographie*, II. 3, p. 83.

At the East end of the Gallery stands THE TEMPLE OF LIBERTY.

The portico of the Temple is a reproduction of a small building at Athens, known as "the Ionic temple on the Ilissus." The original was drawn by Stuart and Revett in the middle of the eighteenth century, and was afterwards entirely destroyed.

The inscription upon the architrave of the Temple of Liberty, which was written by Dr. Parr, runs:

Hanc aedem Libertati sacram
et a viro patriae bonorumque civium amantissimo
Francisco Russell, Bedfordiae duce inchoatam
Ioannes Russell haeres eius
ex voluntate fratris morientis perficiendam curavit
Anno Christi MDCCCIII.

On the left of the portico are:

125. BUST OF THE YOUNGER BRUTUS. Modern.

Mich. 154.

126. DRAPED BUST OF FRANCIS, Fifth Duke of Bedford (1765–1802). Inscribed:

Francis Duke of Bedford, Aged 36. *Nollekens f^t.* 1802.—
cui Pudor et Justitiae soror
Incorrupta Fides, nudaque Veritas
Quando ullum invenient parem?
Hor. lib. I. Ode xxiv.

Said to be engraved as a frontispiece to the *General View of the Agriculture of the County of Bedford*, 1808. (*Dict. of Nat. Biogr.*) Old no. 155.

Within the Temple of Liberty are:

127. BUST OF CHARLES JAMES FOX (1749–1806) at the age of 53.

Signed *Nollekens f^t. 1802.*

On the pedestal are inscribed lines by Georgiana Duchess of Devonshire.

"Here, midst the friends he loved, the man behold
In truth unshaken, and in virtue bold,
Whose patriot zeal, and uncorrupted mind,
Dared to assert the freedom of mankind:
And whilst, extending desolation far,
Ambition spread the baneful flames of war,
Fearless of blame, and eloquent to save,
'Twas he,—'Twas Fox, the warning counsel gave:
'Midst jarring conflicts stemmed the tide of blood,
And to the menaced world a seamark stood.

"Oh! Had his voice in Mercy's cause prevailed
What grateful millions had the statesman hailed!
Whose wisdom bade the broils of nations cease,
And taught the world humanity and peace.
But though he failed, succeeding ages, here
The vain yet pious effort shall revere,
Boast in their annals his illustrious name
Uphold his greatness, and confirm his fame."

Old nó. 157.

128. Bust of James Hare (1749–1804).
Signed *Nollekens f^t. 1804.*

Old no. 158.

129. Bust of Henry Richard Vassall Fox, third Lord Holland (1773–1840).
Signed *Nollekens f^t. 1804.*

Old no. 159.

130. Bust of Charles Grey, second Earl Grey (1764–1845).
Signed *Nollekens f^t. 1804.*

Old no. 160.

131. Bust of General Richard Fitzpatrick (1747–1813).

Signed *Nollekens f^t. 1803.*

Old no. 161.

132. Bust of Lord John Townshend (1757–1833).

Signed *I. F. Carew sculp^t. Brighton.*

Old no. 162.

133. Bust of Lord Robert Spencer.

Signed *Nollekens f^t. 1803.*

Old no. 163.

134, 135. Two Bronze Tripods, of Pompeian type, copied from a specimen in the Hamilton collection, now in the British Museum. They support two large plates of oriental alabaster.

Old no. 164.

In the portico, on the left hand, as the visitor leaves the temple are:

136. Bust of John, Sixth Duke of Bedford (1766-1839).

Old no. 156.

137. Bust of the Older Brutus. Modern.

Mich. 153.

138. In the pediment of the temple is an Allegorical Group, by Flaxman (Fig. 35). The goddess of Liberty is seated in the centre, holding up her well-known symbolic cap. "On her right is Peace, holding a branch of olive and caressing a lamb, near which a lion is reposing. On the left of the goddess are Genii, pouring out of the horn of Plenty the rich fruits of the earth; near which are a bale of merchandise and sheaves of corn."

Engravings, Pl. 38. Old no. 152

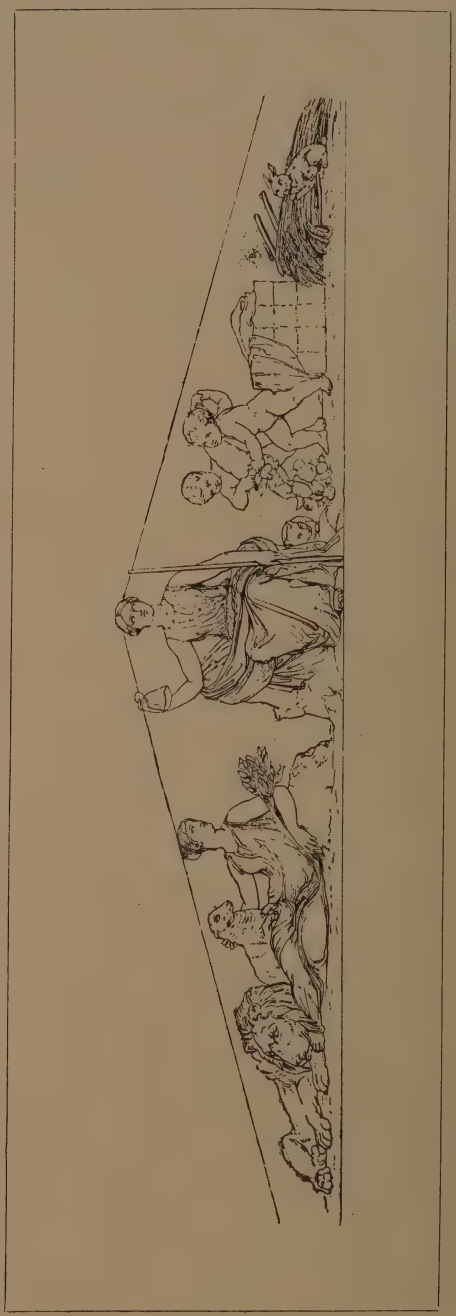

Fig. 35. No. 138.

139. Statue of Lord Erskine. Cast of the statue by Sir. R. Westmacott, R. A. in the library of Lincoln's Inn.

Old no. 167.

140. Female Bust, of about the Augustan period. The hair is brought forward in a sort of roll over the forehead. The bust (on which is the modern inscr. TER CIC) has been called Terentia, wife of Cicero.

Height of head 9½ in. Restorations: bust, nose, parts of hair. Mich. 165.

141. Bust of Marcus Aurelius, larger than life.

Height of head 12 in. Restored: nose, tips of beard, bust. Mich. 166.

142. Amphora of dark red mottled porphyry.

Height 2 ft. 8 in. Old no. 170. Modern.

143. Large Marble Vase, with a frieze of Bacchanalian boys (Figs. 36, 37). The vase is in the form of a large crater, with the lower part of the body fluted, and standing on a fluted base, from which spring acanthus leaves. On each side is a fluted handle, springing from four Silenus masks. Under the lip of the vase, which terminates in an egg and tongue moulding, are two spreading vine branches, laden with grapes. Their lower ends are tied together with a ribband. The figures of boys are as follows: (*a*) boy, dancing, to the right, with a hare raised in his left hand, and a lowered torch in his right hand; (*b*) boy dancing to the right, with his head thrown back in ecstasy. He has a wine-skin on his left shoulder, and a crooked stick (*pedum*) in his left hand. He wears a small cloak; (*c*) a boy stands to the front, posed like a figure of Dionysos. He is crowned with a wreath of grapes and vine leaves, and has a cup and bunch of grapes in his hands. He wears a cloak, fastened on the left shoulder. Between his feet is a circular basket (*cista*) with a snake emerging from under the lid. A panther lies on the ground beside him, and looks up at the boy on the left; (*d*) a boy who dances to the right, and meanwhile looks back to the

left. He carries a Bacchanalian *thyrsos* over his right shoulder, and has a goblet in his left hand; (*e*) a boy seen to the front, with a flute in his right hand, and a basket of grapes on his left arm. He wears a cloak, falling down his back; (*f*) a boy stands in a vat, treading out grapes, while he holds up a bunch in each hand. He wears a cloak.

Fig. 36. No. 143.

Another boy (*g*) on the right, empties grapes into the vat from a basket. He also wears a cloak. A child (*h*) turned to the left, is occupied with a basket of grapes.

The body of the vase is a coarse-grained Greek marble. The restorations to the figures are in Italian marble, but those of the decorative work appear to be in Greek marble. Height 4 ft. 6 in.; diam. 3 ft. 4 in. "Recently discovered in excavating among the ruins of

Hadrian's Villa" (*Engravings*). Restored : the pedestal, parts of the bottom of the vase, the handles with the Silenus masks from which they spring ; also the upper rim, with parts of the vine wreath. In the figures, (*a*) left hand ; (*b*) part of *pedum*, half the forearm and hand ; (*c*) left hand with cup, right arm, with grapes ; (*d*) right arm and part of *thyrsos* ; (*e*) most of the figure below the breast ; (*f*) arms, grapes, right leg ; (*g*) some of the

Fig. 37. No. 143.

grapes ; (*h*) boy and basket are new. Only a few of the grapes are antique.
Engravings, Pl. 4. Mich. 147.

144. Female Bust, wearing a cap and fillet.

Height of head 8½ in. The bust and top of the nose are restored, but the head also appears to be of recent work. Mich. 172.

145. Bust of Marcus Aurelius (Fig. 38). The head is thrown forward.

Height of head 12½ in. Restored: nose, bust with cloak, etc. "Purchased of Mr. Westmacott." *Engravings*, Pl. 25, no. 2. Mich. 59.

146. Reliefs from a Sarcophagus, with scenes from the story of the Trojan war, namely the bringing of the body of Patroclos to Achilles; the arming of Achilles; the visit

Fig. 38. No. 145.

of Priam to the camp of Achilles; the weighing out of Hector's ransom.

I.—First short side (Fig. 39). The body of Patroclos is brought back to Achilles. We see Achilles on the right seated upon a chair with feet like lion's legs and covered with a skin. He is seated, partly resting on his left arm, while his right hand is pressed to his head with a gesture expressive of grief. He is accompanied by two figures who are looking

towards the left where a youth bears upon his shoulders the nude body of the slain Patroclos. The youth only wears a cloak. He is preceded by a warrior with helmet, cuirass, cloak, and high boots, who carries a sheathed sword in his left hand and makes a gesture with raised right hand. The first Myrmidon is a bare-headed figure with cuirass, cloak, and high boots, whose left hand rests on a spear; his right arm which was extended towards Patroclos is now broken off. The other Myrmidon was similarly dressed; he stands immediately behind Achilles and places his left

Fig. 39. No. 146 I.

hand upon his shoulder. A cuirass is seen on the ground at the foot of the figure who bears Patroclos.

II.—The second short side, now incomplete, probably represented the arming of Achilles (Fig. 40). In that case however the figure of Achilles himself and of some companion (Robert suggests Odysseus) are missing. We have only two figures: namely, a fully armed warrior standing to the front wearing helmet, cuirass, cloak, high boots and carrying a sheathed sword in his left hand, and a youth unarmed wearing a cloak and carrying a spear, who holds a horse by the bridle. This

side of the relief is roughly finished in parts and the right leg of the horse is only sketched upon the background.

III.—The Embassy of Priam to Achilles, on the principal long side (Fig. 41).

The relief suffered considerably when it was taken down from the Arch of Persecution at Ephesus (see below); the lower part was broken, and the torso of Hector was left lying on the site. It disappeared about 1895. It is shown complete in the engraving published by Choiseul-Gouffier (reproduced in Fig. 42).

Fig. 40. No. 146 II.

Towards the left we see a two-horse chariot, but only one of the horses has been expressed by the sculptor. The horse seems to be rearing; the bridle was probably held by the figure on the left. He is a warrior armed with helmet and cuirass, and wearing a cloak and boots. On the right of the horse is another figure similarly armed who, if we may judge from other reliefs of the same subject was engaged with the thong round the chariot pole. Next on the right a nude figure is seen stepping down to the right from the chariot; his shield is beside him resting probably on the floor of the chariot. He looks down at the body of Hector which is

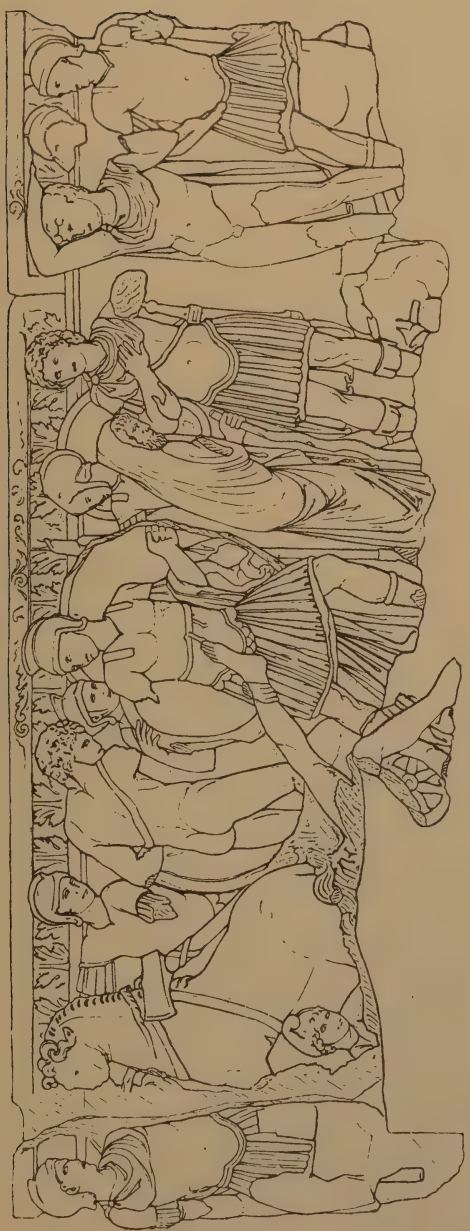

Fig. 41. No. 146 III.

naked upon the ground and dragged along by a warrior who has seized the left ankle. It must be supposed to have been just untied from the chariot after being dragged round the walls of Troy. The arms of the lost Hector were thrown back behind his head and perhaps were tied together. A youth in a Phrygian cap is seated on the ground beneath the horse and is conjectured by Michaelis to be one of the Trojan captives destined for sacrifice at the tomb of Patroclos. The Greek is fully armed with helmet, cuirass, and high boots and has a large shield and a hanging cloak upon his left arm. Immediately behind him is another armed figure nearly hidden by his shield.

At the right end of the relief is the meeting of Achilles and Priam. Achilles stands to the front with bare head and long curling hair; otherwise he is fully armed with cuirass and sword and wears a cloak and high boots. He looks towards Priam and seems to be motioning him away with a gesture of his open hand. Priam is a feeble and aged man with a stick in his left hand and enveloped in a large cloak which passes over his head. His right hand which is preserved though the right arm is wanting is laid upon the arm of Achilles with a gesture of entreaty. In the background behind Priam is the part of the figure of another Myrmidon in helmet and cuirass. He has a spear in his right hand and a shield on his left arm. He looks down compassionately at the body of Hector. On the right are two more Myrmidons with armour at their feet, consisting of a cuirass and a shield. The first figure is a youth nude except for a cloak who is lifting up a helmet with both hands, looking meanwhile towards Priam. The helmet and armour upon the ground may be supposed to be those which Hector had taken from Patroclos and which were taken in turn from Hector by Achilles. Last, on the right is an armed figure with helmet cuirass, and boots, with his sword on his right arm.

IV. The back (Fig. 43). The principal subject on the right half of the relief, of which however a considerable portion is missing, is the redemption of Hector. A large pair of scales are supported by a central post. On the left side the dead body lies in the scale. On the right is a bar of gold or other

precious metal, while two figures approach with other objects

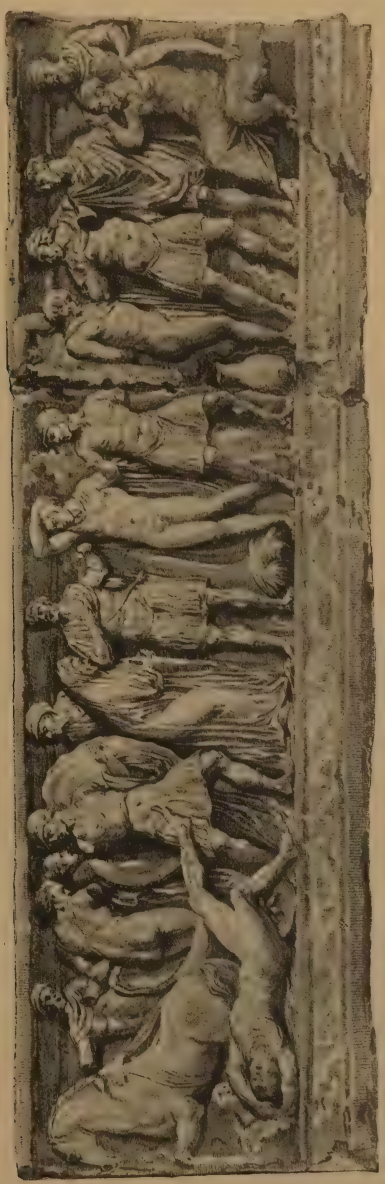

Fig. 42.—The Sarcophagus Reliefs, No. 146 I. and III., drawn in position, over the 'Gate of Persecution' at Ephesus. (From Choiseul-Gouffier.)

to be thrown into the scale. A beardless armed warrior who

wears a Phrygian cap and cuirass and has a lance in his left hand, approaches with a sheathed sword. A bearded figure in a Phrygian cap and short tunic brings a cuirass upon his shoulders. Next him is the figure of an aged woman wrapped in her cloak, who is probably Hecuba, the mother of Hector. On the right of the scales are the remains of a draped figure probably that of Priam. Of Achilles who must have occupied a great part of the gap, we only see the left arm supported by a spear. He appears to have been seated and looking towards the balance. He may have been accompanied by one or two companions.

At the left end we see a group introduced by anticipation, if indeed it is not to be regarded as a separate incident.

Andromache, the widow of Hector, is seated to the right in a position corresponding to that of Achilles. She wears a long tunic girt under the breasts, and a mantle which passes round her legs and over her head as a veil, which she holds with her left hand, with an expression of grief. At her side is the child Astyanax, in a short tunic and Phrygian cap, who is led away by Odysseus. The latter has his peaked cap, a short tunic leaving the right shoulder bare, and high boots. He carries a sheathed sword in his left hand. Beside Andromache is another captive Trojan woman, with long hair and a Phrygian cap. Her head is supported on her left hand. This side is slightly sketched in low relief, while the front or principal side is carefully executed and is in high relief. The mouldings above and below are also left plain on this side. On the other three sides, the reliefs are surmounted by a row of acanthus leaves and a scroll, and have another floral scroll underneath. The style of the reliefs, and of the accessory ornaments is that of the third century A.D.

Parian marble. Height 3 ft. 7 in.; length 8 ft. 10 in.; width 4 ft. 3 in. No restorations. These reliefs were for many centuries a part of the gate of the fortress of Ephesus, and, in that position were observed by a succession of travellers. They are described by Spon in 1674. "Over the door towards the east there are three bas-reliefs which have been taken from some ancient monument. That in the middle is Roman, and better done than the rest. Some have fancied that it represented a martyrdom and have, therefore, called the doorway 'The Gate of Persecution.' Others are con-

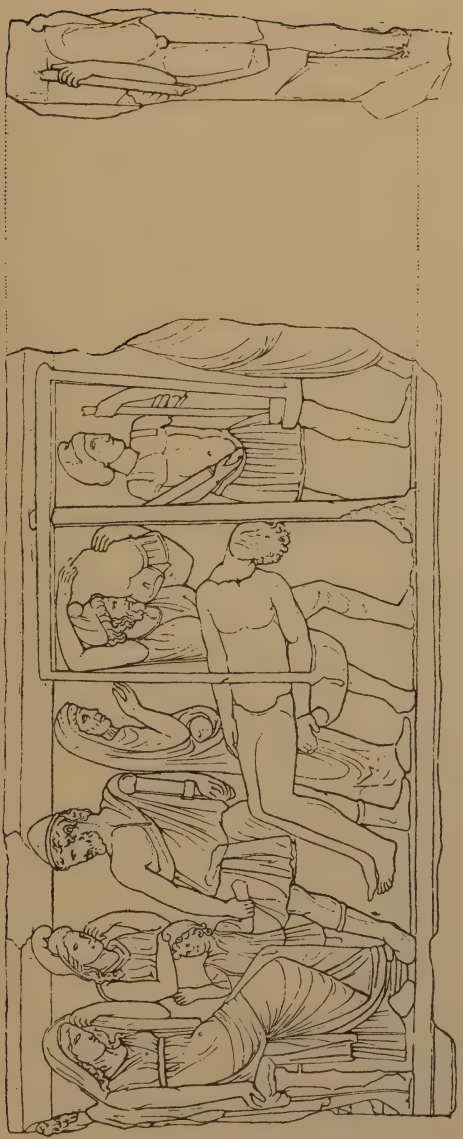

Fig. 43. No. 146 IV.

vinced that it represents the destruction of Troy and Hector dragged by the chariot of Achilles, but it is best to leave the matter undecided until it is possible to study a drawing." (*Voyage*, ed. Amsterdam, 1679, Vol. I. p. 246).

Spon's fellow traveller Wheler also describes the relief with somewhat more detail. "Over the Gate of it are set three large Tables of Marble carved in *Basso-relievo*.... The middle one is of excellent Work. The first Figure of it is a Horse, with a Man lying under his feet; who seemeth to have an antient *Armenian* Bonnet on his Head. A little further is another Figure, holding the foot of the first Man, seeming to drag him along. The next is a Woman in a humble Posture, demanding somewhat of another Figure, standing in a *Roman* Habit; so that it seems to be some *Roman* Triumph: but what, it is uncertain. Some have thought it to represent the Destruction of *Troy*, and *Hector* drawn by the Chariot of *Achilles*; but no Chariot is there to be seen." (*A Journey into Greece.* Book III. p. 253. London, 1682.)

Tournefort mentions the arch, and gives a singularly rude drawing, showing the reliefs in position. He remarks that "the Frizes are cut very handsomly." (Tournefort, *Voyage into the Levant*, Vol. III., ed. London, 1741, p. 357 and Plate.)

Chishull remarks, "The second marble is a military piece, consisting of many intire figures, all cut in postures very bold and masterly, and such as undoubtedly are the work of some noble hand. It designs a warlike horse surprized by an enemy, with his rider lying at his feet; near which several persons are carried captive by Roman soldiers. The chieftain stands by, and is supplicated by a woman in a large loose mantle, whose intercession seems to intercept the action. This has been by some referred to the *destruction of Troy*, and by others to a Christian persecution; but with greater probability it may be thought to represent the event of some Roman victory." (*Travels in Turkey and back to England*, London, 1747, p. 26.)

The gate was also described by *Chandler* (*Travels in Asia Minor*, ed. 1817, p. 131.) The reliefs were drawn by his companion, George Pars, and are said to have been engraved by Bartolozzi. A general view of the gate showing the disposition of the sculptures is given by Choiseul-Gouffier, *Voyage pittoresque*, vol. I., Pl. cxxi. (here reproduced in Fig. 44). He shows three of the reliefs of the sarcophagus and a fourth relief with boys gathering grapes arranged side by side to make a frieze above the gate. The two central subjects, the dragging of Hector's body, and the bringing of Patroclos to Achilles are also engraved as a vignette. (Vol. I. p. 1, see Fig. 42.)

The sculptures were taken down from the arch, early in the nineteenth century. (Michaelis and Robert give the date as 1819, but this is too late.) A series of etchings exists "*published at the European Museum* 25 *May*, 1813," in which the reliefs are described as *The Antique sculpture from the Temple of Diana at Ephesus* (*formerly*

Fig. 44.—The Gate of Persecution at Ephesus. From Choiseul-Gouffier.

reckoned one of the seven wonders of the world), *executed by Scopas eight hundred years before the Christian Æra.*" In taking down the principal relief, it was seriously injured. The torso of Hector was broken away, and was left lying near the arch, where it was seen by subsequent travellers until quite recent times. (See Arundell, *Discoveries in Asia Minor* (1834), II. p. 256 ; Prokesch-Osten, *Denkwurdigkeiten und Erinnerungen*, II. p. 94). The reliefs arrived at Woburn before 1828, and are shown in the gallery in Robinson, *Vitruvius Britannicus, Woburn Abbey*, 1833, Pl. 6 (dated 1827). Recent Literature: Waagen, III. p. 469; Overbeck, *Heroische Bildwerke*, pp. 460, 478 ; Falkener, *Ephesus*, p. 121 ; Conze, *Arch. Anzeiger*, 1864, p. 211 * ; Michaelis, no. 219 (with plate). *Wiener Vorlegeblaetter*, Ser. C, Pl. 10. Robert, *Die antiken Sarkophag-reliefs*, II. Pls. 22, 23, p. 57. The present illustrations are taken from Robert's plate.

147. Bust of Elderly Woman, face rather full, the hair brought in long plaits round the head and gathered in a knot at the back.

Height of head 8 in. New: nose, lips, ears, bust, part of right side of head. Mich. 191.

148. Bust of Antoninus Pius, larger than life (Fig. 45).

Height of head 11½ in. Restored: nose, lobes of ears, shoulders, and inscription ANTON° PIO. Purchased from the collection of Sir Hervey Bruce, Bart. *Engravings*, Pl. 24, Fig. 1 ; Bernoulli, *Roem. Ikonographie*, II. 2, p. 145, no. 65. Mich. 198.

149. Head of a Greek Philosopher, looking upwards, with the head slightly inclined to his right. He has a curling beard, and hair, rather sparse above. The forehead is contracted, and the expression one of suffering.

The portrait cannot be identified with certainty, but the name of the philosopher Carneades has been proposed by Michaelis, and accepted by Furtwaengler, who considers the bust contemporary with the subject. (Carneades died 159 B.C.)

Height of head 11 in. Restored: nose, part of beard and bust . Furtwaengler, *Ueber Statuenkopieen*, &c. Pl. 8., p. 570. Mich. 257.

150. Alabaster Vase with Cover.

Height 13 in. Old no 194.

151. MARBLE TAZZA, square, with a handle on each side.

Height 1 ft. 1 in. Old no. 195. A large part is restored.

152. ALABASTER VASE WITH COVER.

Height 9 in. Old no. 196.

FIG. 45. No. 148.

153. BUST OF GETA, wearing cloak on left shoulder.

Height of head 8½ in. Restored: lower part of face, parts of hair and cloak, and inscription SEP GETA on tablet below bust. Mich. 209.

154. BUST OF TIBERIUS. Youthful head on a bust of oriental alabaster.

Height of head 12¼ in. Restored: top of nose and neck. The face is much worked over. The bust is antique, but need not have belonged to the head, as the whole of the neck is new.

155. Portrait Bust of AN ELDERLY ROMAN, with spare, face, and prominent eyeballs. The head has been incorrectly called Julius Cæsar.

Height of head 10 in. Restored: top of nose, back of head, and part of the top of the head. The bust, with a brooch in the form

FIG. 46. No. 156.

of two serpents, is ancient, but of a different marble, not belonging to the head. The letters G.M.R. are scratched on it. Bernoulli, *Roem. Ikonographie*, I. p. 177. Mich. 143.

156. STATUE OF DIONYSOS (Figs. 46, 47). He stands, with the left leg slightly bent, beside the stump of a tree

on which he leans his left arm. The right hand falls idly by the thigh, while the left hand holds a bunch of grapes. Long tresses of hair fall on the shoulders. The hair is confined by an ivy wreath, and a broad band which crosses the forehead. The expression is one of dreaming, with lips slightly parted.

Fig. 47. No. 156.

A vine branch with grapes on it winds round the trunk, and below is a serpent. A fawn skin (*nebris*) is spread over the trunk. The pedestal, with a small moulded panel is antique, being of a piece with the statue.

Of this beautiful statue, Prof. Furtwaengler writes: "Little original though the composition may appear, yet I know no replicas of this statue (except perhaps the figure Clarac, Pl. 679, no. 1588; head restored). The spirit and form are those of the late school of Praxiteles. . . . The copy is not earlier than the second century A.D. The sculpture of the back is especially excellent."

Coarse-grained Parian marble. Height 4 ft. 9 in. Restored: the snake's head, a branch, the fingers of the right hand. The statue has been broken and mended. "Brought from Italy by the late Earl of Upper Ossory. It was presented, in the year 1822, to the Duke of Bedford, by his much valued friend, Lord Holland; whose property it had become after the death of his uncle, Lord Ossory." *Engravings*, Pl. 17, 18; Furtwaengler, *Ueber Statuenkopieen*, &c. Pl. 7, p. 570. Mich. 201.

157. Relief of Silenus. He falls forward, full of wine, and is supported by a young Satyr. Silenus wears a small cloak, ivy wreath and high boots; the Satyr has a fawn-skin or *nebris*. Another Satyr comes behind, carrying a wine-skin, and lifts the drapery of the Silenus. He wears a pine wreath.

Height 1 ft. 4 in.; width 1 ft. 3 in. Restored: left lower corner, and (perhaps) the top of the relief. Michaelis compares the relief in the Vatican (*Mus. Pio-Clem.* iv. Pl. 28). Mich. 202.

158. Marble Candelabrum. Upon the lowest member, which is modern, rests a triangular pedestal, with a winged boy on each side. These figures terminate in sprays, and are symbolical of three of the seasons, namely, Spring holding up flowers; Summer with a corn wreath, and holding corn in his hands; Autumn with a cornucopia of grapes and a wreath of vine leaves. These reliefs are hardly restored, except for slight repairs at the edges. Upon the pedestal stands a round stem, on which are three *thyrsi* of Dionysos. Over them are interlaced sprays of oak and ivy. Birds stand on the sprays and peck at the berries. Above are a small band with one comic and two tragic masks, and acanthus leaves. At the top a modern cup. A specimen of graceful decorative design.

Height 7 ft. 1 in. Mich. 173.

159. Youthful Male Torso, similar to no. 163, in a weaker style. The figure rests on the left leg. The head, forearms, most of right leg, and part of the left leg are wanting. The head and arms were separately attached.

Height 2 ft. 10 in. Mich. 205*a*.

160. Bust of Agrippa (?). Portrait head of Roman, half turned to his left.

The bust with cuirass and cloak is modern. The head may be ancient, but the surface has been worked over, in drastic fashion.

Height of head 11 in. Mich. 54.

161. The Belvedere Apollo. Full size copy of the original, in the Vatican Gallery. Signed *Petrus Pacilli Romanus.*

Old no. 206.

162. Bust of Vitellius. Modern work.

Height of head 11 in. Mich. 149.

163. Youthful Male Torso, for which the name of Apollo has been suggested, without special reason (Fig. 48). The figure stands on the left leg, with the right knee bent. The head, arms, right leg from the knee and most of the left leg are lost.

Height 2 ft. 10 in. Found in an excavation made near the Appian way in 1815, and purchased of James Millingen. *Engravings,* Pl. 23. Mich. 205.

164. Winged Cupid, with bow in left hand, drawing an arrow from his quiver, which hangs on a tree stump, with his right.

Signed *Richard Westmacott, R.A., inv^{t}. et sculp^{t}. 1823.*

Height 4 ft. 6 in. Old no. 106.

165. Bust of Joseph Nollekens, R.A., the sculptor of many of the busts in the Temple of Liberty. By Sir F. Chantrey, R.A. 1818.

Height 1 ft. 6 in. Old no. 2.

166. Three Children at Play. A group of roughly executed sculpture. Two children are lifting the third.

Height 3 ft. 8 in.

167. Granite Urn, with cover.

Height 1 ft. 9¼ in. Old no. 213.

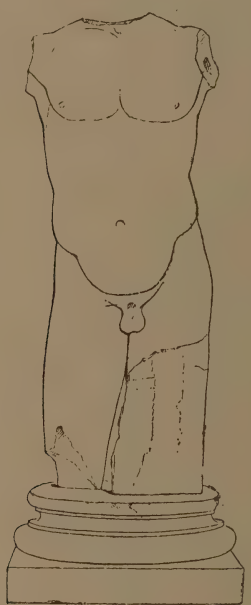

Fig. 48 No. 163.

168. Bust of Cicero.

Height of head 9 in. The head is ancient, but worked over. Most of the bust, the left ear, and upper lip are restored. Bernoulli, *Roem. Ikonographie*, I. p. 137. Mich. 183.

169. Salmacis and Hermaphroditus. The boy Hermaphroditus struggles to escape from the embrace of the nymph Salmacis (Ovid, *Met.* iv. 358).

Signed *J. Delvaux fecit Romae.*

Height 4 ft. Old no. 212.

170 (with **188**). Two Tables inlaid with specimens of marble, and other hard stones used in ancient Rome.

Old no. 29.

171 (with **173**). Bronze copies of the Centaurs of Aristeas and Papias of Aphrodisias. The originals are in the Museum of the Capitol, at Rome.

Height 12½ in.

172. Modern Marble Tazza, with handles formed of interlaced serpents.

Height 1 ft 3½ in.

173. See no. 171.

174 (with **186**). Two Large Roman Clay Amphorae, found in Woburn Park.

Archaeologia xxv. p. 606. Old no. 218.

175. Head of a Laughing Satyr in Bronze. Probably an early copy from the antique.

Old no. 177.

176. Small Bust of John, Sixth Duke of Bedford. Signed *Francis, sc.*

177. Statuette of the Nile, recumbent, resting on a Sphinx. He has a paddle and cornucopia. Modern work.

Length 10 in. Mich. 180.

178. Large Terminal Bust of Cicero. Lettered Cicero.
Signed *Francis sc.*

179. Heracles and Nemean Lion. Small group in terracotta, formerly attributed to Michelangelo.

Height 10½ in. Old no. 124.

180. Small Female Bust, (modern) called Faustina the Younger.

Height 13 in. Mich. 121.

181. The Dying Gladiator. Small copy in terracotta of the so-called Dying Gladiator (more correctly a dying Gaul), in the Museum of the Capitol at Rome.

[There is a full-sized copy in bronze on the terrace].

Old no. 126

182. Head of Roman, beardless. So-called Domitian.

Life size. Restored: nose, bust, hair above the forehead. Mich. 220.

183. Clay study for a seated figure of Lady. Inscribed *Presented by J. E. Boehm,* 1885.

Height 1 ft 3½ in.

184. Bust of Henry Holland, the architect (1746 ?–1806). Holland, among his numerous works designed the sculpture gallery, and many other additions at Woburn Abbey.

Signed *G. Garrard, A.R.A., sculpt. 1818.*

Height 1 ft. 5 in. Old no. 1.

185. Marble Copy of the David of Bernini. He stands above a pile of armour (Saul's), and swings his sling.

Signed *L. Delvaux sculpsit.*

Height 4 ft. 4. in. Old no. 88.

186. See no. 174.

187. Sepulchral Urn (modern copy) with lid. Decorated with acanthus leaves, a row of dramatic marks and eagles supporting wreaths.

Height 1 ft. 4 in. Old no. 221.

188. See no. 170.

189. Roman Portrait Bust. Elderly, beardless head with short hair.

Height of head 9½ in. Restored: nose, lower lip, ears, bust. Mich. 139.

190. Colossal Bust of Canova.

Height. 1 ft. 3 in. Old no. 200.

191. See No. 8.

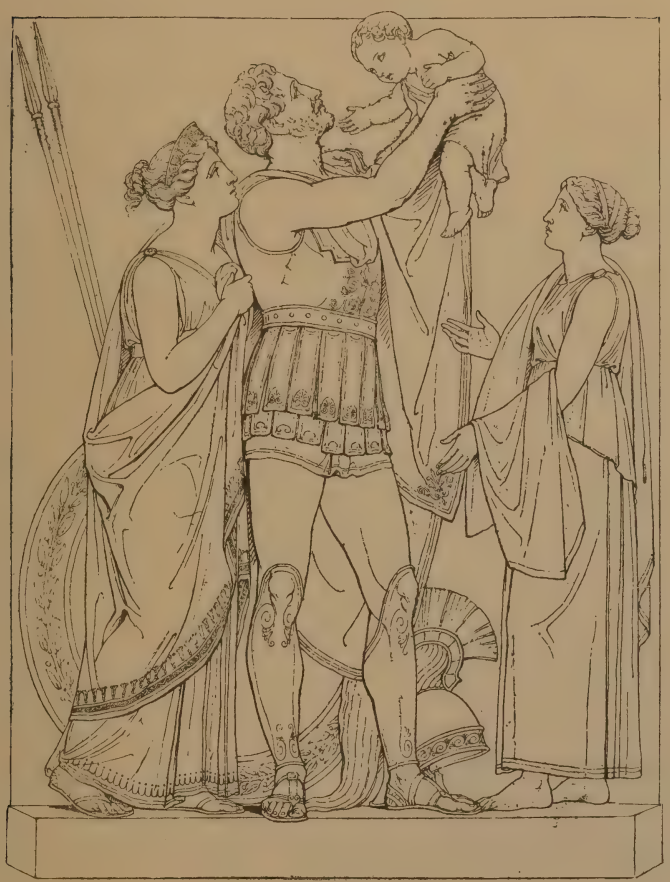

Fig. 49. No. 193.

192. Vase of 'Granitello'—a mottled black and white granite.

Height 1 ft. 3 in. Old no. 224.

193. Hector and Andromache (Fig. 49). Hector parted from his wife Andromache and his child Astyanax at the

Scaean gate of Troy. The child was frightened at his father's helmet and clung to the nurse. Hector put his helmet on the ground, took the child in his arms, and prayed that he might be even a better soldier than his father. (*Iliad*, VI. 472-482).

Signed *Chantrey sc. 1828.*

Height 6 ft. *Engravings*, Pl. 29. Old no. 226.

194. VENUS, BATHING.

Signed *L. Delvaux f^t. Romae.*

Height 2 ft. 5 in.

195. PSYCHE SEATED ON THE TENDRILS OF A CONVOLVULUS. Plaster relief in a panel.

Old no. 142.

At the West end of the Gallery is the "Temple of the Graces."

196. TWO COLUMNS of verd'antico marble support the portico of the Temple of the Graces.

Old nos. 43, 44.

197. In the lunette above the door of the temple is an eagle grasping the thunderbolt of Jove.

By G. Garrard, A.R.A.

Terracotta. *Engravings*, Pl. 40. Old no. 46.

Above the Temple of the Graces is a dedicatory inscription, freely paraphrased and expanded from Pindar (*Olymp.* xiv.) by Samuel Rogers.

"Approach with reverence; there are those within
Whose dwelling-place is heaven: daughters o Jove
From them flow all the decencies of life;
Without them nothing pleases. Virtue's self
Admired, not loved. And those on whom they smile,
Great though they be, and beautiful, and wise,
Shine forth with double lustre."

Old no. 45.

198. Statue of Lady Georgiana Elizabeth Russell, afterwards Lady Georgiana Romilly. Figure of a little girl, nearly nude, the hair fastened by a ribband—a broad band across the forehead.

By Thorwaldsen. Signed with monogram of A. T.

Height 3 ft. Old no. 47.

Fig. 50. No. 199.

199. The Graces of Canova (Fig. 50). The Three Graces, represented nearly nude, stand with their arms

encircling each other, and gazing at each other. Beside them is an altar with a wreath of roses. The group is a marvellously finished example of the style of Canova.

Height 5 ft 6 in. *Engravings*, Pl. xli, xlii. Old no. 49.

200. Pedestal of the Graces. Handsome pedestal, in the form of a circular altar, of which the principal decoration consists of candelabra connected by festoons of fruit and flowers. Below, birds pecking at baskets of fruit. Modern.

Height 3 ft. 9 in. Mich. 50.

201. Cast of the Right Hand of Canova, taken after death. (October 12, 1822.)

Old no. 3.

202, 203. Two Small Tables of Verd'antico Marble.

Old no. 51.

204. Statue of Lady Louisa Jane Russell, afterwards Duchess of Abercorn.

Little girl in shift, standing on tiptoe, clasping a bird to her bosom.

By Sir F. Chantrey.

Height 3 ft. 6 in. Old no. 48.

205. Square Sepulchral Chest.

On the front a tablet, inscribed *D(is) M(anibus) Valeriae P(ubli) f(iliae) Valerianae. v(ixit) an(nis) xi. m(ensibus) viiii. d(iebus) xxiiii. P(ublius) Valerius Cerialis filiae piissimae.*

Round the tablet is a garland of fruit, held by two winged Cupids. On the lid is a fruit basket between two birds. At the corners are tragic masks.

Height 7½ in.; width 13 in. Found with no. 94 outside the Porta Latina at Rome. *Corpus Inscriptionum Latinarum* vi. no. 28,291. Mich. 186 C.

206. Cinerary Chest of Trebellia, with cover. In the pediment of the latter are a hammer, tongs and anvil. Inscribed below: *D(is) M(anibus) s(acrum). Trebelliae Mel-* |

pomene patronae sue be(ne) me(renti) | *fecerunt Trebellia Amplia*|*ta et Trebellius Onesimus* | *et Trebellius Restitutus.*

Height (with cover) 13 in. ; width 16 in. *Corpus Inscriptionum Latinarum*, vi. 27591. Mich. 132.

207. Large Roman Amphora, broken.

Old No. 84.

208. Fragment of a large Roman Amphora found in Woburn Park.

Old no. 187.

209, 210. Two Roman Vases, of rough reddish ware, found in Woburn Park.

Old no. 188.

211. Ancient Mosaic Pavement. This is a portion of a floor "discovered near Rome in 1822, in a vineyard on Monte Rosario, about half a mile beyond the Porta Portuensis on the right bank of the Tiber. The centre of the pavement was destroyed ; of the portion preserved, several pieces were obtained by the Duke of Bedford" . . . . The remainder is at Rossie Priory (Perthshire). A drawing preserved at Rossie shows that the central panel now lost, was of oblong form. Round it was a border with Tritons' heads at the angles, and panels with animals on each side. Then followed a narrow band, and a maeander border, containing square panels, with various subjects, and heads of the Seasons at the angles.

The portion of the pavement at Woburn consists of :

(1) Panel with floral scrolls. Among them is a tiger pursuing a bull, and a snake darting its tongue at one of a pair of birds of the partridge kind. Length 5 ft. 2 in. by 2 ft. 5 in.

(2) Two panels, each with the head of a bearded Triton. These are 2 ft. 3½ in. square.

(3) Four smaller subjects, namely a white duck : a fowl dressed on a dish ; six loaves (?) ; a female head in white drapery.

Mich. 223. For the pavement at Rossie, see Michaelis, *Ancient Marbles in Great Britain*, p. 656.

Near the West door of the Sculpture Gallery :—

212. Wooden Model of the front of the temple of Neptune at Paestum.

Old no. 31.

The following objects are outside the West end of the Gallery :—

213. "Bust of the Empress Julia." A modern head, added to an antique female bust, with the drapery gracefully composed. [At the back of the Temple of the Graces.]

Height 2 ft. Mich. 32.

214. Head of Vespasian. A renaissance panel, with the laureate head of Vespasian in relief.

Inscribed *Vespasian(us) Au(gustus)*.

[Near the west entrance to the Sculpture Gallery.]

Height 15½ in. ; width 1 ft. Mich. 33.

215. Head of Hadrian. A renaissance panel, with the laureate head of Hadrian, in relief.

Inscribed *Hadrianus Caes(ar) Augustus, p(ater) p(atriae)*. [With no. 33.]

Height 15½ in. ; width 11 in. Mich. 34.

216. Homer. Modern bust, wearing a fillet, tunic, and mantle over left shoulder. [With no. 33.]

Height 2 ft. Mich. 35.

217–224. Architectural Fragments, in rosso antico. Small pieces of decorative work, with palmettes, sprays, etc. From Hadrian's villa.

[Inserted in the wall of the west entrance to the Sculpture Gallery.]

Mich. 36–42.

At the west end of the facade are :—

225. Panel. Children with garlands.

226, 227. Children with flowers and fruit.

In the centre of the facade :—

228. Relief of a Bacchic Bull, by Garrard (Fig. 51). Beneath the bull is the *thyrsos* of Dionysos. This relief is an adaptation to sculpture of a well-known engraved gem, with the (modern) signature of Hyllos, in the French Bibliothèque Nationale.

Engravings, vignette. For the gem see Stosch, *Gemmae antiquae*, &c. Pl 40.

229. Offering to Flora. Relief in a medallion. Figure offering flowers at an altar.

Old no. 245.

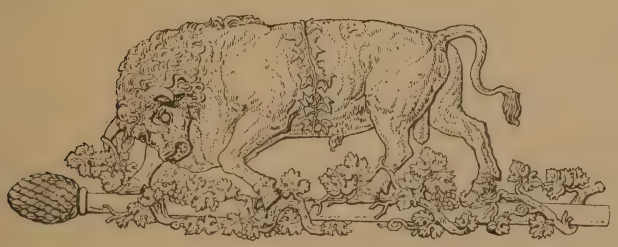

Fig. 51. No. 228.

230. Offering to Ceres. Relief in a medallion. Ceres and a boy with corn.

Old no. 246.

At the East end of the facade :—

231. Relief, symbolical of the Progress of Civilisation, by R. Westmacott, R.A. The same idea is more fully worked out by this artist in the pediment over the entrance of the British Museum.

232. "Infantine Pain." A boy with a parrot and a monkey. The parrot is biting his ear.

Old no. 243.

233. "INFANTINE PLEASURE." A boy with a poodle begging for gingerbread.

Old no. 242.

In the passage leading to the Conservatory :—

234–239. SIX TERRACOTTA PLAQUES (modern) with figures of gods, taken from the Barberini Candelabri, which were found in the Villa of Hadrian at Tivoli, and are now in the Vatican (Visconti, *Mus. Pio-Clem.* IV. pls. 1–8).

234. Athene with her serpent.
235. Ares.
236. Hera.
237. Hermes, with a cup and a ram.
238. Zeus, with sceptre and thunderbolt
239. Aphrodite with a flower.

Old nos. 229–234.

240. EIGHT SMALL CIRCULAR MEDALLIONS from Pompeian paintings.

Old number 235.

241. A SMALL TERRACOTTA FRIEZE with subjects from the Borghese vase in the Louvre ; the Portland vase in the British Museum ; the Medici vase in the Uffizi ; also of Orestes and Pylades in Tauris ; and from the Aldobrandini marriage fresco in the Vatican.

Old no. 23.

(In the passage leading from the Sculpture Gallery to the Conservatory).

242, 243. TWO TERRACOTTA PANELS, each having a winged Victory sacrificing a bull. One is turned to the right, and the other to the left.

Old no. 236.

244. TERRACOTTA PANEL, with a relief of a boy riding to the right on a dolphin which he guides by a pair of reins. Probably a mere decorative subject. Compare the figures of

Cupids on dolphins of the same character (Campana, *Opere in Plastica*, Pl. 102). There is no ground for seeing in this figure the boy Iassos, who, so Pliny tells us (*Nat. Hist.* ix. 27), was loved by a dolphin.

Height 1 ft. 5½ in.; width 1 ft. 5 in. Old no. 237.

On the terrace in front of the Gallery are copies of some noted antiques, namely:—

245. Bronze Copy of Silenus, and the boy Dionysos, in the Louvre. (See a smaller copy in the Gallery, no. 22.)

246. Bronze Copy of the "Borghese Gladiator," in the Louvre. This is better explained as a foot soldier in combat with a mounted antagonist.

247. Bronze Copy of the "Dying Gladiator," more correctly called the "Dying Gaul," in the Museum of the Capitol.

248. Cast of the Borghese Vase, in the Louvre.

249. Cast of the Medici Vase, in the Uffizi, with the scene of the sacrifice of Iphigeneia.

Further off from the Gallery is:—

250. A gilt-bronze statue of Elizabeth Sackville West, ninth Duchess of Bedford (compare no. 33).

The following sculptures, formerly exhibited in the Sculpture Gallery, have now been placed in the West Hall:—

251. Head of a Daughter of Niobe. The head is turned upwards to the right, and wears a fillet. This is a replica of the head of one of the elder daughters in the famous group at Florence.

Height 1 ft. 5 in. Restored: nose and lower lip. The bust appears to be antique, but the surface has been worked over. Mich. 125.

252. Female Bust. The hair is brought in tresses to

back of the head, over a fillet, and falls on her shoulders. Inscribed G. M. R.

Height of head 8 in. Very much restored. The back of the head, most of face below eyes, and the bust are modern. Mich. 208.

253. Bust of Commodus.

Height of head 7 in. Restored : nose, chin, lobes of ears. Mich. 222.

254. Bust of a Faun, slightly laughing, with head half-turned to his left. Inscribed FAUNO. Modern Italian work.

Height 1 ft. 7 in. Old no. 214.

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